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GRACE GOLDEN.



for the best solution or the best reason why it should have been printed.

THE MATINEE GIRL

THE MANHATTAN CHANGES HANDS.

The Manhattan Theatre has changed hands and within ten days Manager Woodhull will have stepped out to make way for the new lessees, William A. Brady and Florence Ziegfeld. The arrangement had been pending for some time and was rumored all last week. When Manager Woodhull was seen on the subject, however, he absolutely denied the story and declared that he did not contemplate leaving the Manhattan. At that moment the deal was on.

Finally, however, things were arranged very quickly. After the new firm had consulted, they went at once to the theatre, where, at a late hour last Tuesday night, the details of the change were completed.

Messrs. Brady and Ziegfeld are to pay Manager Woodhull a bonus on his unexpired lease, and will receive a new one for five years by Mr. Shepherd, the owner of the property. The original intention was to change the name of the house to the Comedy, but it was finally decided to let the name remain as it is. The theatre will be run with all the energy and enterprise for which its new managers are noted. First-class attractions will be booked, both European and American, and every effort will be made to bring the house into its original repute.

The Ballet Girl will hold the boards for another week and then the house will be closed for some slight changes and repairs. It will be reopened about Feb. 1, with Lottie Blair Parker's successful play, "Way Down East." This production has made an emphatic hit in other parts of the country, and Mr. Brady is positive that it will please New York.

Mr. Woodhull took the lease of the theatre last autumn and opened it with "What Happened to Jones." In spite of general praise the play did not draw. From that time on there was not a success put down to the Manhattan. As a result, Manager Woodhull was very glad to get rid of the burden. Both Mr. Brady and Mr. Ziegfeld are "hustlers" in every sense of the word, and it is only reasonable to suppose that in their hands the Manhattan will become one of their long line of successes. It will not be the first theatre Mr. Brady has instilled with life, the Schiller, in Chicago, being a recent example. Under its new management the Manhattan will be absolutely independent in operation.

GRACE GOLDEN.

Grace Golden, whose portrait appears upon the first page of this issue of *The Mirror*, is a native of New Harmony, Ind., and comes of a theatrical family, as her parents, Martin and Bella Golden, were popular players, and her brother, Edward Golden, has qualified as a playwright.

Mrs. Golden's remarkable voice, as well as her inborn dramatic instincts, predestined her for the life of the stage, and so it was that, when a child, she came to New York to perfect herself in the art of singing.

Her first appearances on the stage were in small parts in grand operas at the Metropolitan Opera House, the maid of honor in *Les Huguenots*, and others.

Practically her initial appearance was as Ceres in the revival of *Erminie* at the New York Casino in 1889, when, after four weeks,

she succeeded Pauline Hall in the title-role, which she played afterward on the road. At the Casino she next appeared in *The Brazilian* with Marie Halton, following which engagement,

as a member of the Casino company, understudying Lillian Russell in the operas of *Poor Jonathan*, *Apollo*, *The Grand Duchess*, and later, with Miss Russell's co., *La Cigale*. With Marie Tempest she appeared in *The Fencing Master* and *The Tyrolean*, frequently singing the prima donna roles.

After touring the West with two different companies, she returned to New York in Brian Boro, and last season she joined the Castle Square Opera company at Philadelphia. With this splendid organization she has appeared also at Washington, Baltimore, and New York. Her recent success at the American Theatre have won the unstinted praise of the metropolitan critics.

A NEW PINERO COMEDY.

Trelawny of the Wells, Arthur W. Pinero's new four-act comedy, was produced Thursday evening last at the Court Theatre, London. A brilliant audience was present, drawn by the announced debut of the Earl of Roslyn, the first British peer to turn to the professional stage for a livelihood.

Among the notables in the house were the Earl of Lonsdale, the Earl of Kilmorey, Baron Ribblesdale, Viscount Chelsea, and Lord Vane-Tempest.

Mrs. Arthur Paget had a large box party, including Sir John and Lady Lister-Kaye, Mrs. Colgate and Mrs. "Jack" Leslie.

The Duchess of Sutherland and the Countess of Roslyn were named among those present.

The play was hardly as successful as might have been expected. The plot was thin, the dialogue stilted and abounding in technicalities, while the theme was both old and threadbare. There was a notable lack of dramatic action.

The story deals with one Rose Trelawny, an actress of the Bagigge-Wells. The time and place are London in the early sixties, and the effort to revolve the plot about the reigning fad for stage stories does not keep the piece from being essentially a costume play. The whole idea is better fitted for a comic opera than a "straight" comedy.

The entire story deals with the one incident of Rose Trelawny's engagement to a nobleman and her final return to the profession and Bohemia she loves even above him. The centre scene is at a dinner table, where Rose abruptly decides to give up her betrothed.

It reminds me of the story of the three eggs. Of course you've heard it. I have heard it so often that even now, as I write about it, the whole horizon looks like an omelet.

The last person who made an ill-advised attempt to tell me the story of the three eggs was Walter MacDougall, the impressionistic artist, who, I understand, writes plays on the side-on the side, I mean. He and Henry Guy Carlton are—but that's a news story. I met him on Broadway. Almost the first words he said were: "Have you heard the story of the three eggs?"

"Sir?" I said. "Not another word!" "That means?" he began, inquiringly. "Too old! Too stale!" "It's only two weeks old!" he retorted. "Well, eggs get stale in two weeks," I said.

He showed me a little poem—a sketchy little thing that he did on the train one night going to his country house. As I remember it, it runs: "Give me my lonelyville cottage again. Be it palace or villa or rose embowered hut. It's open when all other places are shut. Home, home!—Sweet home."

There's no place to go but home! There's no place to go but home!

And yet he told a manager the other day that he couldn't write an opera. It only goes to prove one thing. That, after all, a lack of talent is not in all cases a serious impediment to good work.

Robert Hilliard must have realized last week that to be a beauty man has its disadvantages in these days of humorous dramatic criticism. His clothes and the style of wearing his hair received more attention than the play or the acting thereof. After all, what does a plot amount to if there is a chance to be funny about the star?

And the play—who on earth wants to hear about a play nowadays? What we want to read are the fluffy, frothy columns that don't tell us really anything. And after they are read—some of them—one can't help thinking what a popular feature could be made of this style of criticism if a pie were offered each day.

GOSSIP.

Mr. and Mrs. Edward Curran (Madge Miller) are the happy parents of a baby girl, born at Sherman, Texas, Dec. 28.

Laura Alberta was disengaged only four days after her return to New York. She will open on Jan. 30 in *Men and Women* with the Grand Opera House Stock company, St. Louis, where she will remain through the season.

Vincent Sternoy will play Horatio to Forbes Robertson's Hamlet at the Royal Court Theatre, Berlin.

Monte Donico, of Miss Francis of Yale, received more than forty beautiful floral tokens on the occasion of her appearance in her native city, Memphis. The Lyceum was crowded to the doors, and the S. R. O. sign was displayed so large was the business.

Adelaide, recently performed at the Astoria, will be repeated for charity at the Fifth Avenue Theatre on Feb. 1, the cast including David Bispham, Julie Opp, Mrs. Thomas Whiffen, and Mrs. Charles Walcot.

Valerie, daughter of Mr. and Mrs. Arthur Padelford (Bettina Girard), has been declared by a Philadelphia court an heir to the estate of Mr. Padelford, who died in 1896 after making a will to disinherit the child. The court set aside the will.

Ellen Vockey recited and gave several piano selections at the last "at home" of the Legion of Loyal Women in Washington. Miss Vockey has announced that she will open on Feb. 1 her studio of acting, elocution, and music in this city.

Agnes Ardeck (Mrs. C. H. Kerr), who was compelled to leave *A Bunch of Keys* and to return to New York because of her mother's recent illness, has joined Jacob Litt's *The Last Stroke*, playing the lead with decided success.

Jessie Mae Hall closed a twenty-five weeks' season at Vincennes, Ind., Jan. 8. Salaries were paid in full. The company had been playing to excellent business, but future bookings were unsatisfactory. Eleven of the company jumped to Newark, Ohio, and played a supplementary week to packed houses. The company will at once reorganize under new management, and Mark E. Swan, having sold his interest in the company, will book the attraction and produce his plays.

Leo Clifford has left The White Crook, No. 1, to join Fitz and Webster's *A Breezy Time*, No. 1, for the balance of the season, making his third season with this company in the Dutch comedy role.

Owing to the sudden and severe illness which compelled Mora to close her company at Burlington, Vt., on Jan. 18, several weeks' time were canceled. Upon her recovery the regular tour will be resumed.

Emelie Melville has made a hit as Mrs. Gay-father in *A Happy Little Home*, for which role she was specially engaged by George W. Moore.

E. G. Gollner, of this city, has made plans for a new theatre to be built in West Brighton Avenue, Staten Island, by the Staten Island Opera House Company.

A mortgage was recorded last week by Myers, Bronner and Goldsmith on the Metropolis Theatre, representing security for \$16,000 loaned to Mortimer M. Thiese, lessee of the theatre.

E. Leo Rains, an American baritone, made his debut last Friday evening with the Damrosch-Ellis Opera company, as Pugner in *Die Meistersinger*.

Justice Pryor in the Supreme Court confirmed last week a referee's report recommending the divorce of Mrs. Nella R. Goodwin from Nat C. Goodwin and \$75 weekly alimony. The decree permits Mrs. Goodwin to resume her maiden name and to marry again, but Mr. Goodwin may not remarry during his former wife's lifetime.

A pillow filled with wood was unintentionally used last Wednesday at the Columbus Theatre during a performance of *My Friend from India*, instead of the light, downy affair usually thrown at May Vokes in the play. Miss Vokes was stunned by the loaded pillow.

The Southern Side Tracked company were banqueted by Manager E. J. Walters at Marshfield, Wis., Dec. 26. Presents were exchanged. The corrected roster of the company is as follows: E. J. Walters, P. J. Kane, Laurence Russell, C. H. Fahrnau, M. M. Lappell, E. A. Ritter, John Rentz, Jr., Marie Le Brahy, and May Orietta. Business this season has been excellent.

W. A. McConnell has taken a half interest in Robert Hilliard's production, *A New Yorker*.

The City Council of Indianapolis is considering an ordinance to permit Sunday performances.

An estate in Passaic County, New Jersey, left by the late Celestine Aimé Fronchon (Aimé), has become the property of Charles E. O'Connor, of this city, who paid for it \$15,000 to Madame Marie Laurent's Orphan Asylum.

Florence Ziegfeld, Jr., has purchased for Anna Held the luxurious private car built for Mrs. Langtry, and afterward used by Herrmann.

Patrick Kane has contracted for a new \$20,000 theatre at Lock Haven, Pa.

Milada Czerny, the child pianist, now at Chicago, is said to have lost her eyesight.

Emma Brennan received a most interesting and curious present last week. It was a species of alligator, styled down South a "Louisiana mocking bird." The sender was an admirer of Miss Brennan's acting as Meriky in *A Southern Romance*.

The Nosses have leased their comedy, *The Koak*, to Mark E. Swan, the author, who will include it in Jessie Mae Hall's repertoire.

Ada Melrose, formerly with *The Girl from Frisco*, is now with Ole Olson, playing the soubrette role.



There are comedians and there are successful comedians, and among the latter most surely must rank Matt Kusell, although only in his thirtieth year. His originality, wit and ability have endeared him to the fun-loving public. He was born at Milwaukee, Wis., in 1868, and entered the profession as a vaudeville performer with Ross Snow in 1886. The team was known as Snow and Kusell, and they remained together six years. It was as an amateur at Springfield, Ill., that he first demonstrated his ability, and the attractions he has handled since and the engagements he has filled have proven his choice of a profession a wise and suitable one. He is a clever actor, an excellent monologist, a good parody writer, a capable manager, and rarer still, not only a money maker, but a money saver. He has never failed to have a bank account since his first year in the business, most of his ventures having met with success, and his Summer theatre at Duluth is one of the most popular Summer playhouses of the Northwest. Mr. Kusell is now managing Uncle Josh Spruceby for D. B. Lewis. He is playing the Dutch comedy role, doing a taking monologue, and meeting everywhere with success.

Jennie Reiffarth has received most flattering notices for her work in *The Great Diamond Robbery* in the role formerly enacted by Madame Jananschek, with whose performance Miss Reiffarth's has been favorably compared.

The Spooner Dramatic co. broke all records at Beatrice, Neb., week of Jan. 13, and all opening records at Lincoln the next week. Albie Spooner has scored a hit in *L'Angelina*, a circus girl, in George D. Baker's new play, *His Brother's Birthright*, produced at Beatrice for the first time on any stage. The company's repertoire includes *The Pearl of Savoy*, *Trial at Midnight*, *Law Wedding*, *Flower Girl*, *Seth Swap*, *Egyptian Princess*, *Gold King*, *Octoroon*, *His Brother's Birthright*, *Jack o' Diamonds*, and *The Black Flag*.

Harry MacDonald and Emma de Castro, with Corse Payton's company, are meeting with much success in their double specialties.

C. H. Kerr, musical director with *A Bunch of Keys*, will arrange a tour next season for Grace Cameron, of Omaha, said to possess a remarkable soprano voice, and to be proficient in the most difficult vocal music.

Courtland Auburn, a Montreal boy, is now appearing with Kate Claxton in *The Two Orphans*. He has made a distinct hit as the Marquis.

Neva C. Harrison has made a hit as Mary Lavelot in *The Great Diamond Robbery*, the character originally played by Katherine Grey.

Carroll Daly closed last Wednesday with *Straight from the Heart*, and opened on Saturday in *Ladder of Life*, playing the leading heavy part.

Marie Blanchard, of the famous Verdi Ladies' Quartette, has resigned after three seasons with *The Sunshine of Paradise Alley*, for a singing tour through South America. She sailed on Jan. 15 for Para, Brazil, to begin her engagements on Feb. 1. After South America, she contemplates playing the music halls of London, Paris, and Berlin, all booking being completed for six months to come.

MUSICAL NOTES.

At the concert in memory of the late Adolph Neendorff, which will occur at the Metropolitan Opera House, Thursday evening, the following artists will appear: Madame Gadski, Marie Barna, Emil Fischer, E. Leo Rains, Ellisson Van House, Xaver Scharwenka, Naham Franko, and Leo Stern. An orchestra of 150 musicians from the New York Philharmonic Society and the Metropolitan Opera House will also give their services, under direction of Anton Seidl, Heinrich Zoellner, Sig. Bomboni, and Walter Damrosch. The concert will be managed by L. M. Ruben.

Henri Marteau left last Wednesday to play in Pittsburgh, Buffalo, Troy, Louisville, Nashville and Chicago, returning to New York to appear on Feb. 6 at the Liederkranz concert, and in the following week in the Marteau-Siloti recitals.

Sliott, the great Russian pianist, who arrived here some weeks ago, will make his first appearance in America this (Tuesday) evening, at the Astoria, under direction of Anton Seidl. He will play the Tchaikowsky *Concerto No. 2*, a composition never heard here before.

A convention of the amateur musical clubs of the country will begin to-day (Tuesday), at Chicago, to form a permanent national association.

Gilmore's Band is to be reorganized to tour under direction of E. A. Couturier, and may play at the Paris Exposition of 1900.



to their parts. Mr. and Mrs. Edwin Milton Royle 24-29. The Heart of the Klondike 31-Feb. 5.

William Moran, chief door-tender at the Academy of Music, was absent from his post of duty 17, on account of the death of his mother. The boys in the theatre sent a hand-lined funeral piece, and Mr. Moran has the sympathy of a large circle of friends.

The Lyric 14, and was purchased for \$10,000 by a Hoboken bank, which institution held the first mortgage of \$25,000. This does not affect the present lessee. Manager H. P. Soulier.

The Forensic Society of the Jersey City High School occupied the boxes at the Academy of Music 20, and enjoyed the performance of Chimie Fadden.

Jersey City Lodge of Elks, No. 211, will hold a ladies' social session at Taylor's Hotel 27. The Bon Ton Theatre and a number of New York professionals will furnish the performance.

WALTER C. SMITH.

#### LOUISVILLE.

Miss Francis of Yale was presented at Macauley's 17-19. Governor Homans, last seen here as Little Lord Fauntleroy, was prominent in the cast. Clay Clement will finish the week in his favorite play, The New Dominion. Eugene Blair 21.

The Lilliputians will present The Fair at Midgett town at the Auditorium 24-25. It is announced that two of these performances will be in English—the others, as formerly, in the German language. The Chicago Orchestra Feb. 1-2.

Joe Flynn in McGinn's the Sport filled a prosperous week at the Avenue 16-22. The co. is large and capable, the female contingent being especially attractive personally. When London Sleeps 23-29.

The familiar old melodrama, The Lights of London, was revived by the Meffert Stock co. at the Temple 17-22, and drew business that tested the capacity of the house.

Oscar Eagle, leading man of the Meffert Stock co. at the Temple, was seriously injured at the matinee 19 in the last act of The Lights of London. Mr. Eagle and Williard Blackmore, who play the parts of Harold and Clifford Armitage, respectively, engage in an encounter in which a pistol is used. The scene was realistic, through an unusually heavy charge in the weapon, with the result that Mr. Eagle was badly hurt. He played the part through at the performance in which the accident occurred, but he is now out of the cast and will probably be confined to his room for a number of days. T. N. Reynolds of the co. is playing Mr. Eagle's part very acceptably.

CHARLES D. CLARKE.

#### OMAHA.

A Boy Wanted opened for three nights at the Boyd 13 to a large audience, which showed enthusiastic approval of the brilliant work of the specialty artists. It would not take many lines to review the plot of this piece, but such would not be true of a synopsis of the work of the co. which was good both individually and collectively. Walker Whiteside and his well-trained co. opened a half week's engagement 16 in Hamlet. Shakespearean plays are not so well patronized in Omaha as was the case ten years ago, but both the star and co. were warmly cheered by those present, and Mr. Whiteside certainly showed marked advancement in the artistic rendition of his lines. Managers Paxton and Burge's immediate offerings at the Boyd are: A Coat of Many Colors, 24-25; Pudd'nhead Wilson, 27-28; Lewis Morrison, 31-Feb. 2; Frawley co. 7-9; Tim Murphy, 10-12; Hopkins' Trans-Oceanica, 13-16.

The second week's engagement of the Woodward Stock co. at the Croighton indicates, if anything, an increased demand for seats. The customary sold out sign appeared earlier than usual at both performances 16, and Managers Paxton and Burge's were smiling over the fact that some 15,000 tickets were purchased last week. The stock co. are giving The Silver King first half and Forgiven last half of week ending 22. The specialties include Stanley and Jackson, musical sketch; the Van Aukens, athletes; Morris' performing ponies, and the cinematograph. Everything is encored. JOHN R. KINGWELL.

#### GALVESTON.

The patrons of the Grand were furnished entertainment in abundance last week, an almost daily change of attraction being the record. A Stranger in New York, the first on the list, 10 was given an enthusiastic welcome by an audience that completely filled the house. The Hoytian standard was ably sustained in the performance, with the usual pleasing results. When London Sleeps, an inferior play badly acted, drew a good crowd and unfavorable comment 11. Tennessee's Pardner was seen by a fair-sized audience 12 and its many good points accorded proper recognition. A Milk White Flag 14, 15 waved proudly over splendid houses, and almost if not quite duplicated the success of last season in many respects. As a Sunday bill, Hogan's Alley (minus Gilmore and Leonard) fared well, both afternoon and evening performances being finely attended. The string of specialties comprising the skit were far above the average and met with merited appreciation. Next week Pudd'nhead Wilson, Louis James, A Contented Woman, and Baldwin-Melville co.

Fred. R. Zweifel, the able and popular business manager of A Stranger in New York, was kept busy while here shaking hands with his many friends of boyhood days, this being his former home.

A change was recently effected in the local management of the Grand, and General Manager Albert Weis is now personally directing its interests.

C. N. RHODE.

#### PROVIDENCE.

The week 17-22 was a big one at Keith's. A special vaudeville bill was arranged and matinees were given daily. The house was crowded at nearly every performance, and, as expected, the entertainment was first-class in every respect. Once or twice during a season Mr. Keith gives his Providence patrons an entertainment of this kind, and they have learned that when a star bill is promised it is given. The programme included Clara Morris, assisted by F. C. Harriott, in Blind Justice; Joe Hart and Carrie De Marr, M. Rudinoff, Bogert and O'Brien, the Adolph Trio, Smith and Campbell, Professor Leonidas' Educated Cats and Dogs, and the Animated Music Sheet with solos by Allie Gilbert. Everyone was delighted with the show. A Ward of France 24-29.

Over at the Providence Opera House Augustin Daly's co. presented The Geisha to good audiences. The opera was beautifully staged, and presented by an exceptionally fine co., which included Nancy McIntosh, Virginia Earl, James Powers, Julius Steger, and Augustus Cook. My Friend from India 24-28.

Saturnalia, a new comic opera by Louis Monroe and Myron V. Frouse, of this city, will receive its initial presentation at the Providence 27-29.

The Southern Cakewalk co. under the direction of John Graham, held the boards at Infantry Hall 18, 21, and attracted large and pleased audiences.

HOWARD C. RIPLEY.

#### CLEVELAND.

The Sign of the Cross was the attraction at the Euclid Avenue 17-20. E. S. Willard 24-29.

A Hot Old Time, by the Rays and a good co. held the boards at the Lyceum 22. F. L. W. in The Widow Jones 24-29. Joseph Murphy 27-29.

The Cleveland Theatre had for its attraction 17-22 On the Sawance River, which opened to S. R. O. and has been doing well all the week. The play is a good one and well worthy of patronage. The Great Diamond Robbery 24-29.

Music Hall was burnt to the ground 15. Fortunately it was closed at the time. This famous auditorium has been the scene of the most brilliant audiences in the city to hear not only the world's great prima donne, but also the famous men and women of the past decade. The last great gathering was to hear Melba and her co. sing The Barber of Seville 7. On account of the disaster the star course of entertainments has been postponed.

Again there are rumors of a new theatre. This time it is the elegant building of the defunct athletic club on Euclid Avenue, which was recently sold at sheriff's sale. It is to be called the Boulevard, but on account of its distance from the business portion of the city its location makes it impractical.

Manager Hartz has signed with Manager Thompson for a season of comic opera by the Boston Lyric Stock co. commencing early in May.

Manager Charles La Marche, of Haltorth's Garden Theatre, will go to New York the first week in

February for the purpose of engaging the principals for his Summer opera co.

WILLIAM CRASTON.

#### MILWAUKEE.

Tom Nawn in Shanty Town opened for a week at the Alhambra 16 to a packed house. Mr. Nawn in the leading role scored a decided hit; he is a conscientious, pain-taking actor, and well deserved the applause he received. The support is good. Hattie Nawn, Mamie Milledge, and Alice and Dick McAvoy being particularly successful. The co. also includes Charles B. Nelson, Henry Sutherland, Robert Evans, Henry Myers, and Manette Gibbs. The organization having only started out for a season of twenty weeks, they will close 22. It is the intention, however, to reproduce the farce next season. Hopkins' Trans-Oceanica (return engagement) 23-29.

McFadden's Row of Flats opened at the Bijou 16 to S. R. O., every seat in the house being sold for the evening performance by 7 o'clock. Richard K. Muller and Charles A. Loder are the chief comedians, and did some clever work. The best features of the performance are the specialties. George Leslie and Estelle Wellington execute some clever dances, the Midget Speck Brothers as yellow kids created a sensation, and some good musical numbers were rendered. The co. though not a strong one, pleased. The Cherry Pickers 23-29.

Das Kästchen Heilbronn was presented at the Pabst 16 before a large and gratified audience. Der Statthalter von Bengalien is billed for 19. Buckeborn for 21. M. Guilmant will give an organ recital 21. The Davidson is dark 16-19. For Fair Virginia 20-22. The Geisha 23-29. C. L. N. NORRIS.

#### DETROIT.

Sol Smith Russell has a most tenacious hold on the popular heart in Detroit, and he never fails to fill the house at every performance he gives. He opened 17 at the Empire with A Bachelor's Romance before a large audience. The repertoire for the week comprises in addition to A Bachelor's Romance a triple bill consisting of Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, which will be put on Thursday and Friday evenings and at the Saturday matinee. The engagement will close 22 with The Rivals, The Wedding Day 24-25.

Keller, the magician, is at the Lyceum 17-22 where he is giving an intensely interesting exhibition of his marvelous feats. He has all the old tricks with which we all are familiar, and some new concocts which are truly wonderful. He is doing his week's business. A Black Sheep 23-29.

Whitney has a very good attraction this week in Under the Polar Star, which opened 16 for the week.

The staging of the piece is very fine, the scenery being exceptionally good. It is in the hands of a good co., some of the principals being Ulric B. Collins, George P. Webb, and Jay Wilcox, John J. Pieron, J. H. Davis, William L. Baker, Stella Rose, Bertie Tuckman, Edith Randall, and Bert Tuckman. Business is very large.

In Gay Paris is furnishing entertainment 16-22 to the patrons of the Capitol Square Theatre. Next attraction, Irwin Brothers' Burlesques. KIMBAL.

#### NEW ORLEANS.

At the Grand Opera House we have A Milk White Flag 16-23. The attraction is a good one in every way, and although it has been seen here before drew big houses during its stay. Louis James in A Cavalier of France 21. Robert G. Ingersoll 21. Francis Wilson 21.

Madame Modjeska, supported by Joseph Haworth and a competent co., appeared here 16-23 in repertoire and presented Magda, Mary Stuart, Camille, and Macbeth during the week. Lester Longman, Anna Proctor, and Mrs. H. E. Sargent are in the co. Business satisfactory. What Happened to Jones 21.

James O'Neill appeared in Virginia, The Dead Heart, and Monte Cristo here 16-23. Both star and co. are excellent, but only drew fairly during their engagement. Antoinette Ashton, Hallet Thompson, T. G. Lingham, and Thomas McCarrey are Mr. O'Neill's support, and are competent people. The Bostonians 21.

J. MARSHALL QUINTERO.

#### INDIANAPOLIS.

Francis Wilson, in Half a King, opened at the Grand Opera House 17 to heavy business. His co. is about the same as when last seen here, and Wilson is as droll as ever. Lulu Glaser is a sweet and winsome prima donna. She and Wilson make a great team. Joseph T. Miron's fine bass voice is heard to advantage, and the chorus is pretty and can sing, something every chorus cannot do. The engagement closed 18, no matinee being given. Fanny Rice 22.

Engenie Blair and her co. came to English's 17, 19, the bill being East Lynne, Camille, and Carmen. The Sign of the Cross 24-29.

Mr. and Mrs. Oliver Byr will begin their annual engagement at the Park 21. During their stay The Ups and Downs of Life, The Turn of the Tide, and The Plunger will be given. W. W. LOWRY.

#### MINNEAPOLIS.

At the Metropolitan Theatre Secret Service was given 16-22. Connally and Gared 23.

At the Bijou Opera House Robert Fitzsimmons and his vaudeville co. opened a week's engagement 16 to the capacity of the house, and numbers were turned away. The star is surrounded by a co. of only average ability, with the exception of Madame Theo, McClelland, and Daniels, and Crane Brothers, whose respective specialties were well received.

F. C. CAMPBELL.

#### ATLANTA.

The Imperial opened 17 with The Crystal Slipper, or Ali Baba; poster with name of Dave Henderson, Chicago Opera House, on the boards. To-day a letter was written to Mr. Henderson to the Atlanta Journal, stating that his name was being used without authorization from him, and that he proposed prosecuting the members of the troupe under the copyright law. Manager Smith of the Imperial said that he knew nothing of the matter except that Manager Turner, of the co., had told him that he purchased the paper from Mr. Henderson. In the meantime The Crystal Slipper goes on nightly, playing to fair business.

The Southern Cakewalk co. under the direction of John Graham, held the boards at Infantry Hall 18, 21, and attracted large and pleased audiences.

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I need a full bottle of ale with my lunch and dinner. I get two full glasses from the Evans bottle. When I used to drink other bottled ales I got one glass of ale and a muddy substance for the second glass, which to me was a positive injury.

truly Evans  
is on top.'

Another Reason why  
Evans' is the ale to-day.  
All Clubs,  
Cafes, Hotels, Restaurants and  
Chop Houses.



## THE NEW YORK DRAMATIC MIRROR

### CORRESPONDENCE

#### ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Joshua Simpkins to good business 18. Peters and Green co. (return date) 17, presenting Finnigan's Fortune to crowded house.—MONTGOMERY THEATRE (S. E. Hirsch and Sontheimer, managers): A large audience greeted James O'Neill in Monte Cristo 13. Biograph to fair business 17, 18. Roland Reed 19. Bostonians 21. Modjeska 25.

MOBILE.—THEATRE (J. Tannbaum, manager): James O'Neill presented Virginia, The Dead Heart, and Monte Cristo 14, 15 to good business and in a highly satisfactory manner. Roland Reed assisted by Theodore B. Moore in A Man of Ideas and The Wrong Wright 17, 18 to large business; excellent satire action. Rosabel Morrison in Carmen 19. Joshua Simpkins 20. The Bostonians 22.

BUFAULA.—MORRIS OPERA HOUSE (J. Stern, manager): Joshua Simpkins co. 13 to pleased house; receipts \$210; performance good. Langdon's Comedians 26.

#### ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Harpstrite Repertoire co. 18-15 to fair business; rainy weather. Mahara's Minstrels 21, 22.

#### ARKANSAS.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Columbia Opera co. 14, 15; performances good in every respect. A Night at the Circus 18. Santanelli, hypnotist, 19, 21.—ITEM: William L. Roberts and co. were to have produced Faust here 12. M. McCargan, W. Davis, and A. G. Robinson of the co. attached for back wages and refused to perform. Immediately after this the local managers, Newman and Ehrman, attached for their portion of evening's receipts. The co. has reorganized, taking T. Aldridge, of this city, with the part of Faust.

ROT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): A Trip to Chinatown 10 to a good audience. A Contented Woman 18; crowded house; play enjoyed. The Prisoner of Zenda 18. The Prodigal Father 19. A Stranger in New York 21. Rosabel Morrison 21. Tennessee's Partner 31.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Biggs, managers): A Trip to Chinatown 10; good co.; appreciative audience. A Contented Woman 18; crowded house; play enjoyed. The Prisoner of Zenda 18. The Prodigal Father 19. A Stranger in New York 21. Rosabel Morrison 21. Tennessee's Partner 31.

PINE BLUFF.—OPERA HOUSE (Atkinson and Lenard, managers): A Trip to Chinatown 10; good co.; excellent co.; good house. A Contented Woman 12; with Belle Archer, to a packed house. The Prisoner of Zenda 17. The Prodigal Father



to their parts. Mr. and Mrs. Edwin Milton Royle 24-29. The Heart of the Klondike 31-Feb. 5.

William Moran, chief door-tender at the Academy of Music, was absent from his post of duty 15, 16 on account of the death of his mother. The boy in the theatre sent a handsome floral piece, and Mr. Moran has the sympathy of a large number of friends.

The Lyric Theatre, Hoboken, was sold in the Sheriff's office 14, and was purchased for \$10,000 by a Hoboken bank, which institution held the first mortgage of \$2,000. This does not affect the present lease. Manager H. P. Soulier.

The Forensic Society of the Jersey City High School occupied the boxes at the Academy of Music 20, and enjoyed the performance of Chimie Fadden. Jersey City Lodge of Elks, No. 211, will hold a ladies' social session at Taylor's Hotel 27. The Bon Ton Theatre and a number of New York professionals will furnish the performance.

WALTER C. SMITH.

#### LOUISVILLE.

Miss Francis of Yale was presented at Macaulay's 17-19. Gertrude Holmes, last seen here as Little Lord Fauntleroy, was prominent in the cast. Clay Clemens will finish the week in his favorite play, *The New Dominion*. Eugene Blair 24.

The Lilliputians will present The Fair at Midgetown at the Auditorium 21-25. It is announced that two of these performances will be in English—the others, as formerly, in the German language. The Chicago Orchestra Feb. 1, 2.

Joe Flynn in McGivney the Sport filled a prosperous week at the Avenue 16-22. The co. is large and capable, the female contingent being especially attractive personally. When London Sleeps 23-29.

The familiar old melodrama, The Lights of London, was revived by the Meffert Stock co. at the Temple 17-22, and drew business that tested the capacity of the house.

Oscar Eagle, leading man of the Meffert Stock co. at the Temple, was seriously injured at the matinee 19 in the last act of *The Lights of London*. Mr. Eagle and Willard Blackmore, who play the parts of Harold and Clifford Armitage, respectively, engage in an encounter in which a pistol is used. The scene was realistic, through an unusually heavy charge in the weapon, with the result that Mr. Eagle was badly hurt. He played the part through at the performance in which the accident occurred, but he is now out of the cast and will probably be confined to his room for a number of days. T. N. Reynolds, of the co., is playing Mr. Eagle's part very acceptably.

CHARLES D. CLARKE.

#### OMAHA.

A Boy Wanted opened for three nights at the Boyd 13 to a large audience, which showed enthusiastic approval of the brilliant work of the specialty artists. It would not take many lines to review the plot of this piece, but such would not be true of a synopsis of the work of the co., which was grand both individually and collectively. Walker White, side and his well-balanced co., opened a half week's engagement 16 in Hamlet. Shakespearean plays are not so well patronized in Omaha as was the case ten years ago, but both the star and co. were warmly endorsed by those present, and Mr. White's certainly shows marked advancement in the artistic rendition of his lines. Managers Paxton and Burgess' immediate offerings at the Boyd are: A Coat of Many Colors 24-26; Pudd'nhead Wilson, 27-29; Lewis Morrison, 31-Feb. 2; Frawley co. 7-9; Tim Murphy, 10-12; Hopkins' Trans-Oceanics, 13-16.

The second week's engagement of the Woodward Stock co. at the Crofton indicates, if anything, an increased demand for seats. The customary sold out sign appeared earlier than usual at both performances 16, and Managers Paxton and Burgess' were smiling over the fact that some 15,000 tickets were purchased last week. The stock co. are giving The Silver King first half and Forgiven last half of week ending 22. The specialties include Stanley and Jackson, musical sketch; the Van Aukens, athletes; Morris' performing ponies, and the cinematograph. Everything is encored. JOHN R. KINGWELL.

#### GALVESTON.

The patrons of the Grand were furnished entertainment in abundance last week, an almost daily change of attraction being the record. A Stranger in New York, the first on the list, 10 was given an enthusiastic welcome by an audience that completely filled the house. The Hoytian standard was ably sustained in the performance, with the usual pleasing results. When London Sleeps, an inferior play hadly acted, drew a good crowd and unfavorable comment 11. Tennessee's Pardner was seen by a fair-sized audience 12 and its many good points accorded proper recognition. A Milk White 14, 15 waved proudly over splendid houses, and almost if not quite duplicated the success of last season in many respects. As a Sunday bill, Hogan's Alley (minus Gilmore and Leonard) farewelled, both afternoon and evening performances being finely attended. The string of specialties comprising the skit were far above the average and met with merited appreciation. Next week Pudd'nhead Wilson, Luis James, A Contented Woman, and Baldwin-Melville co.

Fred. B. Zweig, the able and popular business manager of A Stranger in New York, was kept busy while here shaking hands with his many friends of boyhood days, this being his former home.

A change was recently effected in the local management of the Grand, and George Manager Albert Weiss is now personally directing its interests.

C. N. EADIE.

#### PROVIDENCE.

The week 17-22 was a big one at Keith's. A special vaudeville bill was arranged and matinees were given daily. The house was crowded at nearly every performance, and, as expected, the entertainment was first-class in every respect. Once or twice during a season Mr. Keith gives his Providence matrons an entertainment of this kind, and they have learned that when a star bill is promised, it is given. The programme included Clara Morris, assisted by F. C. Harriott, in Blind Justice; Joe Hart and Carrie De Mar, M. Radinoff, Bogert and O'Brien, the Adolpho Trio, Smith and Campbell, Professor Leonidas' Educated Cats and Dogs, and the Animated Music Sheet with solo by Allie Gilbert. Everyone was delighted with the show. A Ward of France 21-29.

Over at the Providence Opera House Augustin Daly's co. presented The Geisha to good audiences. The opera was beautifully staged, and presented by an exceptionally fine co., which included Nancy McIntosh, Virginia Earl, James Powers, Julius Steiger, and Augustus Cook. My Friend from India 21-23. *Guernica*, a new comic opera by Louis Monroe and Myron V. Frost of this city, will receive its initial presentation at the Providence 27-29.

The Southern Cala Walk co., under the direction of John Graham, held the bands of Infantry Hall 19, 20, and attracted large and pleased audiences.

HOWARD C. RIPLEY.

#### CLEVELAND.

The Sign of the Cross was the attraction at the Herald Avenue 17-22. E. S. Willard 21-29.

A Hot Old Time by the Ringers and a good co. held the hearts of the Lyceum 17-22. The Geisha in The Widow Jones 24-26. Joseph Murphy 27-29.

The Cleveland Theatre had for its attraction 17-22 On the Sawnee River, which opened to S. R. O. and has been doing well all the week. The play is a good one and well worthy of patronage. The Great Diamond Robbery 24-29.

Music Hall was burnt to the ground 15. Fortunately it was closed at the time. This famous auditorium has been the scene of the most brilliant audiences in the city to hear not only the world's great prima donne, but also the famous men and women of the past decade. The last great gathering was to hear Melba and her co. sing The Barber of Seville 7. On account of the disaster the star course of entertainments has been postponed.

Again there are rumors of a new theatre. This time it is the elegant building of the defunct athletic club on Euclid Avenue, which was recently sold at sheriff's sale. It is to be called the Boulevard, but on account of its distance from the business portion of the city its location makes it impractical.

Manager Hartz has signed with Manager Thompson for a season of comic opera by the Boston Lyric Stock co. co. commencing early in May.

Manager Charles La Marche, of Waltham's Garden Theatre, will go to New York the first week in

February for the purpose of engaging the principals for his Summer opera co.

WILLIAM CRASTON.

#### MILWAUKEE.

Tom Nawn in Shanty Town opened for a week at the Alhambra 16 to a packed house. Mr. Nawn in the leading role scored a decided hit; he is a conscientious, pain-taking actor, and well deserved the applause he received. The support is good. Battie Nawn, Mamie Milledge, and Alice and Dick McAvoy being particularly successful. The co. also includes Charles B. Nelson, Henry Sutherland, Robert Evans, Henry Myers, and Maudette Gibbs. The organization having only started out for a season of twenty weeks, they will close 22. It is the intention, however, to reproduce the farce next season. Hopkins' Trans-Oceanics (return engagement) 23-29.

McFadden's Bow of Flats opened at the Bijou 16 to S. R. O., every seat in the house being sold for the evening performance by 7 o'clock. Richard K. Mullin and Charles A. Loder are the chief comedians, and did some clever work. The best features of the performance are the specialties. George Leslie and Estelle Wellington execute some clever dances; the Midget Speck Brothers as yellow kids created a sensation, and some good musical numbers were rendered. The co. though not a strong one pleased. The Cherry Pickers 23-29.

Das Kastchen Heilbronn was presented at the Pabst 16 before a large and gratified audience. Der Statthalter von Bengalens is billed for 19, Huckebein for 23. M. Guldman will give an organ recital 21.

The Davidson is dark 16-19. For Fair Virginia 20-22. The Geisha 23-29. C. L. N. NORRIS.

#### DETROIT.

Sol Smith Russell has a most tenacious hold on the popular heart in Detroit, and he never fails to fill the house at every performance he gives. He opens 17 at the Empire with A Bachelor's Romance before a large audience. The repertoire for the week comprises in addition to A Bachelor's Romance a triple bill consisting of Mr. Valentine's Christmas, The Taming of the Shrew, and The Spitfire, which will be out on Thursday and Friday evenings and at the Saturday matinee. The engagement will close 22 with The Rivals. The Wedding Day 24-25.

Kollar, the magician, is at the Lyceum 17-22 where he is giving an intensely interesting exhibition of his marvelous feats. He has all the old tricks with which we all are familiar, and some new conceits which are truly wonderful. He is doing a big week's business. A Black Sheep 23-29.

Whitney's has a very good attraction this week in Under the Polar Star, which opened 16 for the week. The staging of the piece is very fine, the scenery being exceptionally good. It is in the hands of a good co., some of the principals being Ulric B. Collins, George P. Webster, Jay Wilson, John J. Pieron, J. H. Davis, William L. Baker, Stella Rees, Bertie Tueman, Edith Randall, and Bert Tueman. Business is very large.

In Gay Paris is furnishing entertainment 16-22 to the patrons of the Capitol Square Theatre. Next attraction, Irwin Brothers' Burlesques.

## CORRESPONDENCE

#### ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Joshua Simpkins to good business 15. Peters and Green co. (return date) 17, presenting Finnigan's Fortune to crowded house.—

MONTGOMERY THEATRE (E. Hirsch and Brother, managers): A large audience greeted James O'Neill in Monte Cristo 12. Biograph to fair business 17, 18. Roland Reed 19. Bostonians 21. *Motocross* 23.

MOBILE.—THEATRE (J. Tannebaum, manager): James O'Neill presented Virginia, The Dead Heart, and Monte Cristo 14, 15 to good business and in a highly satisfactory manner. Roland Reed, assisted by leaders Rush, in A Man of Ideas and The Wrong Mr. Wright 17, 18 to large business; excellent satisfaction. Rosabel Morrison in Carmen 19. Joshua Simpkins 21. The Bostonians 22.

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MOBILE.—THEATRE (J. Tannebaum, manager): James O'Neill presented Virginia, The Dead Heart, and Monte Cristo 14

11. The Dazzler 20. Roland Reed 22. The Lees, hypnotists, 24.

## GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Wilbur-Kervin Opera co. closed the first week of their engagement to a packed house 15; the operas sung were Said Pasha, The Royal Middy, The Bohemian Girl, The Queen's Lace Handkerchief, Carmen, and The Two Vagabonds; co. excellent; The Queen's Lace Handkerchief drew the largest audience of the week; Said Pasha is the best of their repertoire, however, as it allows Clarence Harvey, one of the best comedians seen here this season, to show his ability; the co. comprises Will Ellwanger, Clayton Ferguson, Clarence Harvey, C. A. Fuller, Margaret Baxter, and Susie Kerwin, who deserve special praise for the numerous roles they assumed; features of the performances were the costuming and the detail of the productions; the living pictures, which were given in connection with the performances, were the best ever seen on our stage. Same co. 17-22. Wang Feb 9. Chimme Fadden 11.

ATLANTA.—NEW OPERA HOUSE (H. J. Howe, lessee and manager): The Lees 10-15; large business; S. R. O. four nights; best hypnotic performances ever seen here. Paruchi-Beldini co. 17-20, presenting A Warm Baby, His Excellency, and Muleman's Picnic to good business; satisfactory performances. Robin Hood, Jr. 22. A Jolly Night 24. Roland Reed 22. Rhodes' Merrymakers 21-Feb 5.

COLUMBUS.—SPRINGERS OPERA HOUSE (Springer Brothers, managers): Peters and Green co. 10-15; good business; general satisfaction. The Dazzler 18. Roland Reed 21. Friend Fritz 24.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Robert Morrison in Carmen 12. The Dazzler 15 and 17 pleased good audiences. The Bostonians 20. Roland Reed 21. Corinne 24. Primrose and West 25. Mademoiselle 29.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): The Lees opened for four nights 17 to a large audience, but owing to indisposition of Professor Leon he canceled the rest of his date. A Milk White Flag 27.

BRUNSWICK.—LYCEUM (E. D. Lambright, secretary): Charles J. Haynes lectured to a crowded house and was enthusiastically received. John Kenrick Bangs Feb 4.

## IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): The Pulse of New York 10; poor house, but deserved better. The Gay Matinee Girl 28. Frawley co. 31.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Dark—OPERA HOUSE (Richard Daxon, manager): Railroad Jack co. changes date to Feb. 4.—ITEM: The In Guy Paris co. passed through the city 15, en route to Wardner. They report good business up to date.

## ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (F. C. Zerhun, manager): Murray and Mack 1 to capacity in Finnigan's Courtship. Tom Nawn in Shanty Town 3; fair house; performance gave satisfaction. The Sporting Duchess 6. Walker Whiteside in Hamlet 7 to small house. Donnelly and Girard in The Dazzler 10 to large house and gave satisfaction. Pudd'nhead Wilson 11, 12; good houses and performances. Lillian Russell, Della Fox, and Jeff D'Angelo in The Wedding Day to S. R. O.; all the co. made many new admirers. Wilton Lackaye 15 in The Royal Secret; splendid co.; fair house. A Black Sheep 17 to good house; co. good. Creston Charle 20. Lewis Morrison 21, 22. Katie Emmett 26. Daniel Sully 27.

—AUDITORIUM (A. R. Waterman, lessee and manager): Robin Hood, Jr. 14 to good business; co. fair. World, Keller and Mack in Town Topics 5-8 to good business; co. good. Earl Doty's co. 9-12 opened to S. R. O. in Faust; Mr. Doty made a splendid Mephisto, though supporting co. was not the best. A Booming Town 15-16 opened to good house and drew well for the rest of the week; fair satisfaction. Agnes Wallace-Villa in The World Against Her opened 16 to S. R. O. and gave satisfaction. McFadden's Elopement 20-21.—ITEM: T. W. Channing was here 14—S. R. H. Harrington spent 1, 8 here—F. B. Zehring, local manager of the Grand, spent 6-9 in Lincoln and Omaha, Neb.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (G. W. Chatterton, manager): The Electrician 10; first-class entertainment; large audience. Donnelly and Girard in The Geeler pleased a large audience 12. Doctor Nansen gave his lecture to a small but attentive audience 14. The greatest success of the present season was scored by the Russell-Fox-D'Angelo combination in The Wedding Day 15; the advance sale was one of the largest in the history of the house; performance first-class in every respect. Daniel Sully 18, 19, 20. Lewis Morrison 20. Katie Emmett 21. At Piney Ridge 26. Human Hearts 28. Vanity Fair 29.

PARIS.—SHOFFA'S NEW OPERA HOUSE (L. A. G. Shoffa, manager): Davis Brothers' U. T. C. 12 to good house; co. fair. J. E. Toolie 13 in Killarney and the Rhine; fair audience; co. not up to expectations. She booked for 14, did not notify the management of its cancellation; too many co. are doing the same this season, which is very annoying to house managers. Town Topics, booked for 14, canceled. Clay Clement (return date) 19. A Booming Town 21. Blasdell-Brown Empire Stock co. 1st Feb 4.

ELGIN.—OPERA HOUSE (F. W. Jones, manager): Mr. and Mrs. Russ Whytal in Fair Virginia 14; good audience; co. strong throughout. Kerriglow 15; large house and pleased as usual. Field's Minstrels 21.—ITEM: The management announced the illness of Joseph Murphy and the substitution of his brother, John B. Murphy, in the cast, but none of the audience wanted their money refunded. The cast was satisfactory.

GALVESTON.—AUDITORIUM (F. E. Berquist, manager): Ethel R. Spencer in Othello and Julius Caesar 16 to poor business; good performance. Wilton Lackaye in The Royal Secret 17 to moderate business; play and troupe not up to Mr. Lackaye's standard. Agnes Wallace-Villa in The World Against Her 18; business medium; fair satisfaction. Doctor Nansen lectured 19 to the capacity. Al. G. Field's Minstrels 20 to good business; good performance. Lewis Morrison 20. Miss Francis of Yale 21. James J. Corbett Feb 1.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Tim Murphy in Old Innocence 12; good performance; light house. Boone, hypnotist 13-15 excelled anything in the past; light business. Billy Link's Vaudeville co. opened for three nights 16 to fair house. E. R. Spencer 21. Al. G. Field's Colored Minstrels 25. Darkest America 29.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Doctor Nansen 13, full house. Wilton Lackaye in A Royal Secret 14; poor business. A Black Sheep 15 drew big business and pleased. Human Hearts 16. Katie Emmett 17. Civic Fitzgeral 18. A Stranger in New York 21.—ITEM: The Electrician 19. E. Berry, manager: Earl C. Doty presented Faust 13 to fair business. Senter Pavton Comedy co. opened for a week 17 to good business.

CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager): Al. G. Field's Colored Minstrels satisfied a good house 12.—RENNY'S OPERA HOUSE (Hanson and Wilson, managers): Schumann Concert 13; good business; excellent programme.

LINCOLN.—BROADWAY THEATRE (Cositt and Foley, managers): The Electrician 11; good business. Field's Negro Minstrels 12; full house; enthusiastic audience. Tim Murphy in Old Innocence 13; big house; everyone pleased. Creston Clarke 19. Boston Ladie's Symphony Orchestra 25. Human Hearts 27. Civic Fitzgerald Feb 1. Oliver Byron 4.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Ethel R. Spencer 12 and 15 gave satisfaction to fair attendance. Tim Murphy in Old Innocence 16 did big business; audience pleased. The Pay Train 21. Daniel Sully 24.

PANA.—NEW GRAND (Lou Raley, manager): The Electrician 11; business good; audience pleased. Daniel Sully 17. Mackay Opera co. 24. Murray and Mack Feb. 1.—AUDITORIUM (E. A. McCracken, manager): M. T. Miller 12.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Marion, manager): Nelson's Comedy co. 14. Lehr and Williams' Continuous Comedy co. 26, 27.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Gus Hill's World of Novelties 12 crowded house; excellent co. A Black Sheep 21.

MURPHYSBORO.—LUCILLE'S OPERA HOUSE (J. J. Friedman, manager): Creston Clarke in The Lady

of Lyons 17; large house; performance excellent. Mackay Opera co. 27.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Donnelly and Girard in The Geeler 14; fair attendance; good satisfaction. Pudd'nhead Wilson 15 pleased a good audience 16. Daniel Sully 19. Katie Emmett 21.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Mackay Comic Opera co. 22.

PETERSBURG.—HARRIS GUARDS OPERA HOUSE (C. A. Gustafson, manager): Schumann Concert co. 21.—OLYMPIC THEATRE (J. W. Williamson, manager): Al. G. Field's Colored Minstrels 14; good house; performance first-class.

SMELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): Lutton's Concert co. 19. A Booming Town 25.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Joseph Murphy in The Jerry Gow to small house 12. Mr. and Mrs. Russ Whytal presented For Fair Virginia 12 to a fair house. A Black Sheep 15; good house; performance well received. General J. B. Gordon lectured 17; crowded house.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): The Girl I Left Behind Me 12. E. R. Spencer in Othello 14 to small but pleased audience. Al. G. Field's Minstrels 22.

MATTOON.—THEATRE (Charles Hogue, manager): Gus Hill's World of Novelties 12; inferior performance; good business. The Electrician 13 pleased a good house. Killarney and the Rhine 14 to small business.

FREEPORT.—GERMANY OPERA HOUSE (Philip Arno, manager): For Fair Virginia, with Mr. and Mrs. Russ Whytal in the leading roles, was well received by a fair-sized audience 12; Mabel Taifaferro in a child's part deserves special mention. She Feb. 2. A Boy Wanted 5. Sousa's Band 18.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Field's Minstrels 11 pleased a good house. The Electrician 12 to fair business. Daniel Sully 15 as O'Brien the Contractor pleased a teahouse house. Frederick Warde postponed. At Piney Ridge 21.

STREATOR.—PLUMB OPERA HOUSE (J. E. Wilkins, manager): The Girl I Left Behind Me 13.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dan Sully in O'Brien the Contractor 14 to big business. A Black Sheep 19. Creation Clarke 21.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Cherry Sisters 12 to medium business.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Freeman's Minstrels 29.

NEW YORK.—MCCARTNEY MUSIC HALL (J. W. Gillingswater, manager): A Paper City, booked for 13, failed to appear or give notice. Clay Clement Feb. 1.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): The Girl I Left Behind Me 14.

PERU.—OPERA HOUSE (F. A. Truman, manager): Professor Warren, phonographist 17-22; full houses Local minstrels 26. Billy Link's Vaudeville co. 29. A Boy Wanted 4.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Robert Sherman co. opened 17 for a week to a packed house; general satisfaction. Daniel Sully 20. Daniel Sully 27.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Cherry Sisters 14; small audience.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Beard, manager): Darkest America drew a packed house 12; performance creditable. James Young 21.—ITEM: Walter Tully Floyd, agent of When London Sleeps co., is here visiting his parents. The local lodge of Elks, of which Mr. Floyd is a member, will tender him a social session 17—M. J. Sully, of The Sun of Life, spent 10-15 here visiting friends.—Manager Beard has appointed Berry Harbison stage-manager. Captain Corbett having resigned. During the struggle for possession of a pistol in the last act of Lights of London 19 Oscar Eagle, leading man of the Meffert Stock co., was accidentally shot in the leg by Willard Blackmore, who is also a member of the co. The wound is a painful though not a serious one. Vivian and Ethel Cleeris and Joseph King joined Joe Flynn in McGinty the Sport 16. W. L. Groves.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Doctor Nansen 12. F. Hopkins Smith 13. The Geisha to fair house. H. Davis' U. T. C. co. 15 to packed houses. Robert Downing and co. gave an excellent performance of Othello 16; good audience; co. remained over and gave a specialty performance 17. James B. Mackie 20. Robert Downing 21. Durro 21.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): On the Yukon 12; fair business; audience pleased. Durro 21. Robert Downing 22. Durro 23.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): In Gay New York 12. Kollar 14; performance same as last year. Sowing the Wind 15.

NEW HARMONY.—THRELL'S OPERA HOUSE (Bish Mumford, manager): Professor Snyder, hypnotist, 15; poor house.

MIDDLETON.—ELLIGOTT OPERA HOUSE (Gap Van Motre, manager): Harry W. Simon's Extra-ganza co. small house; performance poor. On the Yukon 21. Durro 21.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Sam Morris, supported by a good co., presented Old Money Bags 15 to a large and pleased audience; co. remained over and gave a specialty performance 16. James B. Mackie 20. Robert Downing 21.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): The Heartstone 12; large and pleased audience; receipts \$100. A Boy Wanted 16; largest house of season; audience satisfied; receipts \$225.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Side Tracked 13 to good business; performance fair. Black Trilby 21. The Real Widow Brown canceled.

DECORAH.—GRAND OPERA HOUSE (F. O. Proctor, manager): The Heart of Chicago 12. —STEVEN'S OPERA HOUSE (George Higgins, manager): Dark.

—ITEM: The Grand Opera House orchestra, under the leadership of Professor Kovarik, is getting the reputation of being one of the finest orchestras in the West.

PORTE DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): The Heart of Chicago 12; packed house; performance very satisfactory. Tim Murphy 22.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Marie Bell Opera co. in Chimes of Normandy 12; fair business; excellent performance. McCullough and Young's Black Trilby 13; poor business and performance. Hyer's Colored co. 17.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Murray and Mack 15 in Finnigan's Courtship to a crowded house; excellent satisfaction. The World Against Her 21. The Brownies 24.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): John E. Dvorak and a capable co. in The Merchant of Venice 8; large and pleased audience; receipts \$100. A Boy Wanted 16; largest house of season; audience satisfied; receipts \$225.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): The Heartstone 12; owing to inclement weather only a fair crowd was present; on first class, on the Yukon 21. Darkest America 21.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Jessie Mac Hall 21-29.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Katie Putnam in Tom Tinker's Kid 14; large and pleased audience. Side Tracked 21.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): One of the first audiences of the season, both as to numbers and character, greeted Lillian Russell, Della Fox, and Jeff D'Angelo in The Wedding Day 13; receipts \$100. Moses Russell and Fox were never seen so well to better advantage and Mr. D'Angelo was a hit in himself; the co. was strong throughout and the scenes beautifully staged. Donnelly and Girard in The Geeler 15 to good business; the principals did clever work as did also Mark Sullivan, MacLowry, and Nina Bertolini; the skirt itself is not as good a vehicle for the capabilities of the stars as were their former successes. Pudd'nhead Wilson 16 was warmly received by a large audience. Edwin Mayo in the title-role made a fine impression; he was ably supported by Ada Dwyer, Florence Mayo, Frank Campion and other capable people. Miss Philadelphia 24. Miss Francis of Yale 26. Lewis Morrison 27.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Walker Whiteside 12-13 to fair business. Katie Emmett in The Waits of New York 14; fair performance and business. Madame Scialchi 22. Pudd'nhead Wilson 23, 24. Lewis Morrison 25.—GRAND OPERA HOUSE (William Foster, manager): Ferris Conchans 17-22 opened to S. R. O. audience pleased.—BLISTON THEATRE (T. J. Littleton, manager): Vandeville 16-15; fair business.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Hendersom, manager): F. Hopkins Smith in readings 18-19. E. R. O. Tim Murphy in Old Ironsides 19. Eddie Murphy in Sir Henry Hymenized 19. Pudd'nhead Wilson 21. The Girl I Left Behind Me Feb 3. Sona Sculich 4. The Brownies 5.—ITEM: Will S. Collier, who has been advance representative of Professor's Pleasure Party, is spending a few days at his home in this city.

CLINTON.—DAVIS OPERA HOUSE (W. M. Miller, manager): Tim Murphy in very enjoyable performance of old Innocence 17 to good business. Billy Link's Vaudeville co. 18-20. She 20.—ITEM: The Bells' Lovers co. bill'd for 21-22 as the Prague's Theatre. The management of the new Economic Theatre are negotiating with some high-class attractions for opening week of Feb. 14.

OSKALDOZA.—MASONIC OPERA HOUSE (E. M. Fries, manager): A Boy Wanted 1. Fair business. Schubert Concert co. 12; poor house. Black Trilby 14-15; poor business; co. disbanded here. Murray and Mack in Finnigan's Courtship 16 to crowded house. Walker Whiteside canceled 17. Tim Murphy 20. Marie Bell Opera co. 21, 22. The World Against Her 22.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Frank E. Long Comedy co. 9-15; strong co.; S. R. O. every night but one. The Heart of Chicago 19.—ITEM: Local theatrical business has been good. Every co. has played to good houses, and Manager Parker is entirely satisfied with the business so far this season.

DAVENPORT.—BUTTS OPERA HOUSE (Chamberlin, Kindt and Co., managers): Wilton Lackaye in The Royal Secret 12 deserved better business

Venice 17; fine performance; good business. Same co. in Dr. Jekyll and Mr. Hyde 18. A. V. Pearson's Stock co. 24-29. A Breezy Time Feb. 3. Si Plunkard 10.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Katie Putnam in Tom Tinker's Kid 10; good house; splendid performance. Side Tracked 15; big house; co. well received. Head and Westland's Players 17-22.

**PARSONS.**—OPERA HOUSE (O. P. M. Wiley, manager): Fabio Romani 15; good business. Edwin Rostell in Richelieu 18. Uncle Hiram 20. Isaac Payton co. Feb. 1.

**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ermich, manager): The Prisoner of Zenda 12. A. V. Pearson's Stock co. gave The White Squadron. The Police Patrol, and the Midnight Alarm to fair business 13-15; co. good. A Boy Wanted 24. Isaac Payton co. 26. Holmes Dramatic co. 31-Feb. 2. South Before the War 8.

**McPHERSON.**—OPERA HOUSE (J. F. McElvain, manager): National Comedy Concert co. 12-15 to good business. Aiden Benedict in Fabio Romani 29. Warner Comedy co. 31-Feb. 5.

**NORTON.**—OPERA HOUSE: Bob Burdette 13 to large house; people well satisfied. Madison Square Theatre co. 24-29.

**PHILLIPSBURG.**—OPERA HOUSE (S. C. Cummings, manager): Madison Square Theatre co. 10-15 to good business; S. R. C. 15; playing Jason Jenkins. A Gay Deceiver A Mountain Waif. The Tramp's Daughter. Ten Nights in a Barroom. The Soldier's Sweetheart.

**OVERLIN.**—OPERA HOUSE (C. J. Borin, manager): Madison Square Theatre co. opened for a week 17 to good house in A Gay Deceiver. No further attractions billed at present.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Beach and Bowers' Minstrels 10; good performance and business. Julie Walters in Side Tracked 14 gave a very satisfactory performance to good business. The Brownies 13. —AUDITORIUM (C. W. Bitting, manager): Warner Comedy co. 10-15 to good business.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): U. T. C. by a very inferior co. 11 to empty seats. Side Tracked pleased a full house 13. Warner Comedy co. 17-21.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Graham Earle co. 10-15 to large houses; co. good. Edwin Rostell 17. Gilhooley's Reception 19.

**GIRARD.**—HOLZER OPERA HOUSE (D. F. Vanvoast, manager): Gilhooley's Reception 11; fair business; weather bad. Fabio Romani 12; performance excellent. Uncle Hiram 17.

**WELLINGTON.**—WOOD'S OPERA HOUSE (Asa M. Black, manager): Professor Pickett, hypnotist 10-12; poor business. Raymond's U. T. C. co. 21. Warren Comedy co. 24-29. —AUDITORIUM (Charles J. Humphrey, manager): Lecture by H. W. J. Ham 11 to a fair house; audience pleased. Redpath Concert co. 38.

#### KENTUCKY.

**ASHLAND.**—ASHLAND (W. Meinhart, manager): James Young in David Garrick 15; performance splendid; co. very strong. —ITEMS: Mr. Young, assisted by Clarence Bellair and Frederic Forrester, gave a recital at the Ashland School for Girls, which was enjoyed by a large audience. May Dehaven, leading woman in Tennessee Stock co., visiting her parents in this city.

**OWENSBORO.**—NEW TEMPLE THEATRE (Pedley and Burch, managers): Robert Downing 14, 15 in Othello, Ingmar, and The Gladiator to fair houses; Alma Kruger and Eugene Moore add greatly to strength of co.; Miss Kruger's Parthenus was exceptionally good, as was also her Desdemona. A Stranger in New York 20. When London Sleeps 21. Creston Clarke 21.

**DANVILLE.**—OPERA HOUSE (C. T. Vositch, manager): Clara Schumann's Ladies' Orchestra 20. Clay Clement 20. Creston Clarke Feb. 3. —ITEM: Manager Vositch has some very strong attractions booked for rest of season, and by his energetic work has made the city one of the best one-night stands in the South.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Darkest America 10 to good business; performance fair. The Herrmanns 11 to medium house; performance good. A Stranger in New York 10; large house; performance fine. Francis Wilson 24.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): A Paper City, booked for 10, canceled without notification. Peters and Green co. 31. Feb. 1. Two Merry Tramps 9. June Agnew co. 11-19.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Robert Downing in Ingmar 10; small house well pleased. Clara Schumann Ladies' Orchestra 10; good house. James Young as David Garrick 22. Fields and Hanson's Minstrels 24.

**FRANKFORT.**—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Miss Francis of Yale 14; good house and co. Cuba Libre 21.

**ALLENVILLE.**—OPERA HOUSE (Glass and Carrell, managers): Pease Sisters 21, 22.

**FULTON.**—VENDOME OPERA HOUSE (R. Paschall, manager): Creston Clarke assisted by Adelaide Prince and a well balanced co. in The Last of His Race 12; small but appreciative audience.

**JT. STEPHEN.**—GRAND OPERA HOUSE (Turner and O'Connell, managers): Clay Clement 20. Eugene Blair Feb. 2.

**PARIS.**—GRAND OPERA HOUSE (D. C. Parrish, manager): Clay Clement 20.

#### LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager): A Thoroughbred 11; good house; performance fair. Krause-Stout co. 13-16 to good business; Marie Fellows' stereoscopic views made a hit. Louis James 22. Henshaw and Tom Brock 24. A Trip to Chinatown Feb. 5. Primrose and West 13. Gayed Manhattan 29. Uncle Josh Sprague 23.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): Baldwin-Malville co. 10-14; large and pleased audience. The Prisoner of Zenda 18. Columbia Opera co. 20-26. Georgia Minstrels 21.

#### MAINE.

**PORLAND.**—THE JEFFERSON (Pay Brothers and Hosford, managers): Superior closed a five weeks' business 15. The Mysterious Mr. Bugle 15, 16 with Old Chums as a curtain-raiser; fair attendance. Other People's Money 19. Devil's Auction 22. Kate Charlton 22, 23. The Heart of Maryland 28, 29. —THEATRE (Charles C. Tolsonbury, manager): Under the Dome 15, 16; fair business. Ulle Ahlers in A Strange Marriage. A Prisoner of Fate. A Melancholy Homecoming. Under the City Lights. The Crimson Triangle. A Beautiful Slave. The Streets of New York. The Egyptian Dancer. Cleopatra, and A Wife of London 19. Humanity 21-Feb. 2. —ITEM: Theatre (Charles C. Tolsonbury, manager): Under the Dome 15, 16; fair business. Ulle Ahlers opened for a week 17 to big business; performance excellent. Side Tracked Feb. 8. The Girl from Paris 18. Washburn's Minstrels 25, 26. —ITEM: The members of My Friend from India co. were finely entertained by the Lotus Club.

**LEWISTON.**—MUSIC HALL (Charles Hosbury, manager): The Cat and the Cherub, with Anna Held, 11 drew a large audience. Under the Dome 15 pleased a large house. My Friend from India 18; good comedy this season. Devil's Auction 21. —OPERA HOUSE (Charles Hosbury, manager): Cleo's Brooklyn Bells 10-15 to fair business. Jerry Grady and Franklin Carpenter 24-25.

**BANGOR.**—OPERA HOUSE (F. Owen, manager): Other People's Money to fair business 14; co. good. My Friend from India 15 to good and pleased audience. —ITEM: (H. Bean, manager): The Cornell Concert co. opened for a week 17; fair business; pleasing entertainment. —CITY HALL (H. O. Petree, agent): John Thomas Concert co. 17 satis-

fied an audience that filled the house. Flora Jubilee Singers 31.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): George A. Williams gave an enjoyable reading of Much Ado About Nothing 19.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Under the Dome 19; fair and enthusiastic audience.

#### MARYLAND.

**NAVE DE GRACE.**—CITY OPERA HOUSE (J. H. Owens, representative): Welsh Brothers in Old Southern Life gave satisfaction to S. R. O. 20. Stetson's U. T. C. co. Feb. 3. —ITEMS: Old Southern Life drew largest crowd since house opened. S. R. O. sign up ten minutes after doors opened for general admission. Reserved seats all sold in advance. Hundreds turned away. —The new city management have appointed J. H. Owens as representative of the Opera House. Mr. Owens' present season's bookings are complete, with the exception of a few scattering dates in March, and include a large number of the best one-night attractions on the road.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, bosses and managers): Al G. Field's Minstrels gave a splendid performance to a good house 18. Wang 20. The Spooners 21-29. Twelve Temptations 31. The Dazzler Feb. 2. Sowing the Wind 5.

**FREDERICK.**—CITY OPERA HOUSE (P. E. Long, manager): The Real Widow Brown co. to small house 17; performance first-class. Southern Life to S. R. O. 18; performance fair.

#### MASSACHUSETTS.

**LOWELL.**—OPERA HOUSE (Pay Brothers and Hosford, managers): The Devil's Auction 13 was of the usual excellent quality; the variety turns of the Phantoms Brothers, Alexander Decca, and Colby and Dewitt were praiseworthy; attendance good. John Graham's colored combination (return engagement) 14, 15 gave the Southern Case Walk to fair business. Hennessy Leroy 21, 22. The Land of the Living 21, 22. Andrew Mack 23, 25, and Corse Payton co. for two weeks 21. —MUSIC HALL (W. H. Boddy, manager): J. Walter Kennedy leading an Amazon march might have proved a strong attraction, but as an exponent of the classic drama he was merely a picturesque success; the co. appear to the best advantage in, Samson; the entertainments did not suit the patrons' tastes 13-15 and in consequence business was poor. Louis Holt's Knickerbocker 17-19 to big houses; the favorites were Edmund Kean, Edna and Alice, and La Rue, and the Burke Brothers. Miss Ann's Monarchs 20-22. The Black Crook 23-25. The Real Widow Brown 27. —ITEM: Manager Boddy, who is also landlord of the Merrimack House, gave the Knickerbocker co. and numerous scribes a banquet 18, at which there was much feasting and merrymaking.

ORMSBY A. COURT.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Tarrytown Widow 15 to fair business. Edward Harrigan in Old Lavender 17 again proved his hold on local theatrogoers; Mr. Harrigan's finished character study is as interesting as ever, and his fine voice retains its charm; the supporting co. is excellent. The Salt of the Earth 19. The Belle of New York 20. My Friend from India 21. Devil's Auction 21. A Railroad Ticket 29. T. W. Keene 31. —ITEM: Some very strong attractions are booked for the February, including a Flora in Tess of the D'Urbervilles, The Heart of Maryland, and The Wedding Day. Anna Held recovered her dog here after a lot of newspaper anguish. It was lost during the jump from Lewiston to Springfield. EDWIN DWIGHT.

**PAULSBURG.**—ACADEMY OF MUSIC (William J. Wiley, manager): Anna Held and a vaudeville co. consisting of Lizzie Evans and Harry Mills, Ben R. Harney, La Petite Adelaide, and Maisie and De Mosa, in conjunction with The Cat and the Cherub, 13 before a large audience. The Tornado 14, 15; light business. The Thespians (local) presented His Legal Wife and David Garrick 18 in a creditable manner to small audience. The Tarrytown Widow 20. The Land of the Living 21, 22. Graham's Cake Walk 23, 25. Washburn's Minstrels 23, 29.

**WESTFIELD.**—OPERA HOUSE (Clarence Van Dusen, manager): Little Lord Fauntleroy 13; fair business; satisfactory performance. Dan McCarthy 17, 18. In The Dear Irish Home and The Crucified Lawn; good house 17; poor business 18; satisfactory performances. —ITEM: Hattie Schlele is at the home of her mother here for a few days' rest — A co. composed in part of local talent is soon to take the road. It is to be known as the Allen-May Novelty co., and is under the direction and management of Mr. May, an old-time minstrel. They are to buy out the biographoscope, patented by George E. Hancock, of this place; co. appear at the Opera House 21, 22.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): The Tornado by a fair co. to light business 12. Veriscope of Corbett-Fitzsimmons contest drew fair houses 14, 15. John Gisham's Cake Walk co. (return date) to fair house 17. Andrew Mack 23. Faust 27. Waite's Comedy co. 31-Feb. 12. —PARK THEATRE (Irwin and Swift, managers): The May Shaw Parson Belles co. opened for three nights to large house 17; performance poor. Manager Swift canceled their dates for 18, 19.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colie, manager): Side Tracked 24. —GREENFIELD OPERA HOUSE (Thomas L. Lawler, manager): Edward Harrigan in Old Lavender 18 entertained a fair audience; much satisfaction. Devil's Auction Feb. 1. —ITEM: The Shelburne Falls Auditorium, recently opened, has a seating capacity of 700 and all the latest improvements.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Katherine Rober with a good co. filled the week 17-22 with productions of the following plays to crowded houses: Doris, Moths of Society. The Paymaster. The Clemenceau Case. A Heroine in Rags. Miss Dixie, Camilla, A Girl from the Circus. Fanchon the Cricket. Devil's Auction 21.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager): Corse Payton Comedy co. 17-22 to good business; performances satisfactory, mounting and costumes being especially rich. —ITEM: The Shelfburne Falls Auditorium, The Mysterious Mr. Bugle 13-15; fair attendance. Jewett 17, 18; poor house; clever performances.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Waite's Comedy co. began the second and last week of its engagement 17 to continued big business; the plays received by the co. are of a higher class than has ever been given here by a repertoire co. —ITEM: The Shelfburne Falls Auditorium, The Mysterious Mr. Bugle 13-15; fair attendance. Jewett 17, 18; poor house; clever performances.

**WINTON.**—OPERA HOUSE (J. Strasslippka, manager): A Black Sheep 11; house packed; deserving special mention are Edward Garvie and Frank LaTona. Donnelly and Girard 19. Veriscope 24. Secret Service 27.

**DULUTH.**—THE LYCEUM (E. Z. Williams, owner and manager): Black Patti's Troubadours 12. —ITEM: Miss Brothers at Turner Hall are turning away prosp. every night.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Black Patti's Troubadours 12; crowded house. Schutz concert 14; business fair. Veriscope 19, 1902 Feb. 2.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Stuart's veriscope 12 to S. R. O. The Heart of Chicago 20.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): House dark 10-15.

**OWATONNA.**—AUDITORIUM (F. M. Smerch, manager): Veriscope 13 to big business; audience pleased. Donnelly and Girard 21.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirsch and Montague, managers): Black Patti's Troubadours 11 to S. R. O.; largest audience in history of house; everyone pleased. 1902 Feb. 2.

excellent. It will be repeated 10. Corse Payton Comedy co. 10-15 to crowded houses nightly; S. R. O. on two occasions; all the co. won hearty applause.

**NAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): My Friend from India gave satisfaction 13 to a good house. The Tarrytown Widow 18; strong co.; audience pleased.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager): Bennett-Moulton co. 14, 15; big houses; good co. The Real Widow Brown 18; small house; fair co.

**WORCESTER.**—THEATRE (James F. Rock, manager): The Belle of New York 17. The Black Crook drew two packed houses 18, 19; presentation on the economical order. —LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Tornado pleased large audiences 17-22. Cuba's Vow 24-29.

**WALTHAM.**—PARK THEATRE (Edward Davenport, manager): Rice's Comedians closed a very successful week 15. A Railroad Ticket 16; pleasing production; fair house. Side Tracked 29. Captain Impudence Feb. 4. Graphoscope 7-9. U. T. C. 14.

**GARDNER.**—OPERA HOUSE (George E. Sander, manager): Kellogg Concert co. came to a fair house 17. Warner Comedy Feb. 8.

**CHICAGO.**—ACADEMY OF MUSIC (Patrick and Reniger, managers): A Railroad Ticket pleased a large house 17. Graphoscope 21, 22. Under the Dome 27. —ITEM: The Sage 1-Feb. 5.

#### MICHIGAN.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager): Sowing the Wind 18. Schubert Concert 17; immense audience; the soloists, Mrs. Bruce Wikstrom, George Ellsworth Holmes, and Wilbur Force, were roundly applauded. Cissy Fitzgerald 18 in The Foundling. —GRAND (O. Stair, manager): The Last Stroke 13-15; large houses; play melodrama in the extreme. A Trip to the City 20-22.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager): The Wizard of the Nile 10; crowded house; Fred Frear in leading role was rather forced in his comedy work, but made a very favorable impression. Sowing the Wind 11. Twelve Temptations 12; large house; specialties good. The Foundling 13. The Last Stroke 17.

**ADRIAN.**—NEW CROWSWELL OPERA HOUSE (C. D. Hardy, manager): In Gay Paris 14; fair house and satisfaction. Twelve Temptations 18 to over 1,100 paid admission, more money than was ever in the house at the prices before, nearly \$600. The Last Stroke 22. John S. Murphy, in Kerry Gow, 23. Paul Casenave 29. Murray and Mack Feb. 5. Shore Acres 10.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Sowing the Wind 12. Twelve Temptations 13; performance gave satisfaction. Cissy Fitzgerald in The Foundling 13. The Last Stroke 17. —ITEM: The Last Stroke to a fair house 18. Under the Red Rose 29. —ITEM: The Last Stroke 21. A Trip to the City 20. John Griffith Feb. 7.

Rhine 17; good performance; fair business. Hoyt's Comedy co. 24-29.

**SPRINGFIELD.**—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): Fabio Romani 10; good co.; average business. The Prisoner of Zenda 13. The Herrmanns 21. James O'Neill Feb. 10.—ITEM: Robert Connors, late of James O'Neill co., joined The Prisoner of Zenda co. here. He will play Rupert of Hentzau.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Philley, manager): E. H. Sothern with strong co. to large house 12. A Boy Wanted 19. Do Wolf Hopper 21. Murray and Mack 22.—CRAWFORD THEATRE (E. S. Brigham, manager): Katie Emmett in The Waifs of New York and good co. 13; turned them away. —ITEM: Sunday hand concerts at the Crawford still draw large houses.—Business has been very good for past month, and the Tootle has had several record breakers.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): Lawrence Holmes co. 13-15 to good business co. fair. Uncle Hiram 18; fair business and co. Lawrence Holmes co. (return date 20-22). Kate Putnam 23. Murray and Mack 30.—ITEM: Bobby Beach is spending a few days in the city.—Mrs. Fred Le Compt, of A Breezy Time, was in town 14.

**LOUISVILLE.**—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers): The Paiges completed their one week's engagement 15, presenting Forget Me Not, Stratford, Show of Life, Stranded and Man, and The Widow Partington to fair business; performances excellent. Mackay Comic Opera co. presented Said Pasha 17; fair business. Crow Sisters 24-29.

**CLINTON.**—OPERA HOUSE (Ed Austin, manager): Edwin Howells 11. 12 to large and pleased audiences. Brand of Cain 20-22.

**FAVETTE.**—OPERA HOUSE (Lee Holliday, manager): Mackay Opera co. 11, presenting Said Pasha to good business; performance good.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager): Edwin Mayo in Pudd'nhead Wilson to fair business 14. Paiges' Players 17-22. Lewis Morrison 24. A Boy Wanted 27.

**LEXINGTON.**—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Beach and Bowers' Minstrels 21. John E. Dvorak 24.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): Mary Culhoun Dixon, impersonator, 13; topheavy house. Beach and Bowers' Minstrels 22.

**CARTHAGE.**—GRAND OPERA HOUSE (J. C. Logan, manager): Gilroy's Reception to good house 12; poor performance. A Breezy Time to large and pleased audience 13.

**CAPE GIRARDEAU.**—BROADWAY THEATRE (Matthew, Joseph and Chenne, managers): Rev. Sam. Jones lectured 19 to crowded house. Professor Boone, Feb. 3-4.

#### MONTANA.

**BUTTE.**—UNION FAMILY THEATRE (Dick P. Sutton, manager): Railroad Jack 9-15; fair business; performance poor. Our Circus Girl by stock co. augmented by Adgie and her Sons, and Harry Del Armo, acrobat, 17-23. Merry Widows Burlesque co. 24.—ITEM: MAGUIRE'S OPERA HOUSE (John Maguire, manager): Sanford Dodge in Damon and Pythias and Othello 9, 10; light business; performance fair. Under the Dome 13-15; good performance and business. Black Patti's Troubadours 17-19.—ITEM: Manager Sutton has made arrangements to lease two additional theatres in Montana.

**ANACONDA.**—THEATRE MARGARET (John Maguire, manager): In Gay Paris to fair business 10, 11; poor performance, with some exceptions. Sanford Dodge 13, 14; presenting Damon and Pythias and Othello to fair business; Mr. Dodge created a good impression and was ably supported by Mr. Lloyd. Black Patti's Troubadours 15, 16.

**BILLINGS.**—OPERA HOUSE (A. L. Bulcock, manager): Under the Dome 10; large and appreciative audience.—ITEM: The new lodge of B. P. O. E. has been christened Billings Lodge, No. 29. Manager Bulcock has the honor of being its first E. R.

**HELENA.**—MING'S OPERA HOUSE (John W. Luke, manager and receiver): Local minstrels 11 for the benefit of Associate Charities; big house; good performance: receipts \$700. Black Patti's Troubadours 14. Under the Dome 19. Sanford Dodge 17.

**MOUNT PALS.**—GRAND OPERA HOUSE (Park and McFarland, managers): The Merry Widows 14 to large house; performance fair. Sanford Dodge 18.

**MISSOURI.**—UNION OPERA HOUSE (John Maguire, manager): In Gay Paris 13; good co.; small house. Daniel E. Bandman 17 in Dr. Jekyll and Mr. Hyde, assisted by amateurs. Frawley co. 21.

**LIVINGSTON.**—OPERA HOUSE (C. S. Hofferlin, manager): Under the Dome 11; full house; splendid performance.

**BOZEMAN.**—OPERA HOUSE (A. R. Carting, manager): Railroad Jack 8; deservedly light business. Under the Dome 12; good business.

#### NEBRASKA.

**LINCOLN.**—THE FUNKE (F. C. Zehring, manager): Spooer Dramatic co. 10-15, presenting Pearl of Savoy, Octo-roon. His Brother's Birthright, Trial at Midnight, The Gold King, The Egyptian Princess, and An American in Cuba to good receipts; very good performances. A Boy Wanted 17. Hall's Minstrels 20-22.—ITEM: THE OLIVER (John Dowden, Jr., manager): Madame Scalchi 17. Murray and Mack 20. O'Brady's Election 21. Bands Rosa 29. The Brownies 31.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Si Plunkard 15 to good business; audience pleased. John Dillon 21. Spooer Comedy co. 23-31.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): Spooer Dramatic co. Feb. 7-12.

#### NEW HAMPSHIRE.

**CLAREMONT.**—OPERA HOUSE (O. B. Rand, manager): Coon Hollow 14; large house; performance excellent; Miss Dildren and Messrs. Girard and Powers deserve special mention. Kellogg Bird Carnival 20.

**FRANKLIN FALLS.**—FRANKLIN OPERA HOUSE (R. J. Young, manager): My Friend from India 18.

**NASHUA.**—THEATRE (A. H. Davis, manager): Seward Dramatic co. opened for a week's engagement 19 to good receipts.

**CONCORD.**—WHITE'S OPERA HOUSE (B. White, manager): My Friend from India 24.

**PORTSMOUTH.**—MUSIC HALL (J. O. Avers, manager): Ultra Akerstrom closed a week of fair business 15. The Mysterious Mr. Bugle 20. Under the Dome 21. Devil's Auction 24.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Dartmouth Glee Club 13 to good business.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. Bard Worrell, manager): William H. Crane in A Virginia Courtship 17-22 with a first-class supporting co.; most artistic performance; big business. Jack and the Beanstalk 24-29. The Girl from Paris 31-Feb. 5.—ITEM: JACOB'S THEATRE (M. J. Jacobs, manager): Blue Jeans 17-20; clever co.; good business. Primrose and West's Minstrels 24-29. The Rays in a Hot Old Time 31-Feb. 5.—ITEM: COLUMBIA THEATRE (Fred W. Voigt, manager): Johnston Bennett, Amelia Glover, and others were very entertaining 17-22; the patronage at this house is steadily gaining. The Fast Mail 24-29. Pauline Hall 31-Feb. 5.—ITEM: Nettie Bourne of the Blue Jeans co. resigned from that organization 22.—The Essex County Republican Club will benefit at the Newark 24. C. K. KENT.

**ELIZABETH.**—STAR THEATRE (Colonel W. M. Morton, manager): Washburn's Minstrels 14. S. R. O. 14, 15; performances excellent; best satisfaction. Ethel Tucker co. did fairly good business 17-22; co. well received; numerous specialties excellent. The Herrmanns Feb. 5.—LYCEUM THEATRE (A. H. Simonds, manager): The Fast Mail to a fair house 18; pleasing performance; scenic effects very good. Alma Chester 31-Feb. 5.—ITEM: Louise Muller, Carrie Southworth, Mrs. H. Saint Martin, Little Blairstown, John Weber, and A. H. Kranz joined the Ethel Tucker co. here 17. The local Elks will hold a social session Feb. 9—Will H. Davis, of The

Fast Mail, had his left arm broken and right arm badly sprained 18. R. G. Gaptill will fill the part taken by Mr. Davis until he is able to resume.—The Geisha, billed for the Star 26, has canceled, but will appear later in the season.

**PATERSON.**—OPERA HOUSE (John J. Gostchins, manager): Chimie Farde 13-15 to good houses and delighted audiences. Hi Henry's Minstrels 17-19. The Heart of Chicago 20-22. Ethel Tucker co. 24-29.—EDEN THEATRE (H. E. Torrey, manager): The Captain's Mate 17-22 fared well and gave a satisfactory performance; the leading roles are played by Alphonse and Agnes Carlton Phillips, who are supported by an evenly balanced co. Evans Comedy co. 24-29.—ITEM: Cameron Clemens spent several days in town last week renewing old acquaintances.

**HOBOKEN.**—SOULIER LYRIC THEATRE (H. P. Sonier, manager): Humanity 13-15; good business and appreciative audiences. The Ladder of Life 17-19 to fair houses. The Fast Mail 20-22; thrilling performance to fair business. Hans Hucklebein 18 by Courier's Irving Place Theatre Stock co. to a large audience. Humanity 23. Kennedy's Players 21-23.

**TRENTON.**—TAYLOR OPERA HOUSE (O. H. Butler, manager): Duncan Harrison's Comedy co. 14, 15 in The Pacific Mail. As the performances were mostly drawn rehearsals an opinion as to the merits of the co. cannot be given. A Boy Wanted 20.—ITEM: Four co. booked have canceled within the last week. The Girl from Paris, Anna Held, the Geisha, and Rhea.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager): Payton's Comedy co. 17-22; best repertoire co. ever here; full houses.—ITEM: Owning to Manager Fralinger's absence no further attractions are booked at present.

**CLINTON.**—MUSIC HALL (J. W. Altemus, manager): The Pay Train to a well-filled house 17; performance first class. The Tornado Feb. 5.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): A New England Home 22. The Lost Mine (local) 29.

**PLAINFIELD.**—STILLMAN THEATRE (Maze Edwards, manager): Robert Hilliard in A New York opened season here 15 to a large audience; excellent satisfaction. The Fast Mail 19 pleased large audience. Corsa Payton Comedy co. 18-24. Mrs. Fiske Feb. 1. The Tornado 3. The Herrmanns 4.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): The Fast Mail 17; enjoyable performance; good business. Corsa Payton co. 31.

**WASHINGTON.**—BEATTY MUSIC HALL (George M. Daves, manager): Dark indefinitely.

**ASBURY PARK.**—PARK OPERA HOUSE (W. H. Morris, manager): Electro-Phone Specialty co. 28, 29. Dark 31-Feb. 5.

**BONNOTON.**—HARRIS LYCEUM (Harris Brothers, managers): Blue Jeans 14; large audience; co. and performance first-class. A Country Merchant 22.

#### NEW YORK.

**ALBANY.**—HARMANUS THEATRE (Woodward and Voyer, managers): Margaret Mather in Cymbeline pleased a fair audience 12; it was a gorgeous production; cast strong; staging, scenery and costumes very fine. Sousa's Band 14 as usual, played to a large and pleased audience. Henry Miller in Heart's Ease 15. R. E. Peary's lecture 17 was very highly attended. Rhea in The Empress 18, 19; the first performance was quite interesting; small audience. The Belle of New York 22. The Heart of Maryland 24, 25.—LELAND OPERA HOUSE (C. H. Smith, manager): Guss Hill's New York Stars 13-15 to big business; co. includes Curtis and Gordon, Annie Hart, Hiatt and Pearl, C. W. Williams, Cook and Shirk, Steve Brodie appears in the afterpiece. The Great Train Robbery co. opened an engagement 18 and the small boys are wild with excitement; the lower parts of the house are always crowded; specialties are by Kitchie Wolf, Charles Robinson, Cal Stewart, Frank O'Brien, Fallon Among Thieves 20-22. Three Star Vaudeville co. J. W. Ransome, Johnstone Bennett, Charles T. Ellis 24-29.—DANIELS' THEATRE (Louis Daniels, manager): A vanderbilt, a opened 17 to good business; those who pleaded were Barlow Brothers, Marlowe and Plunkett, the Carbons, Gordon and Bryant, Williams and Mcburn, Barry and Bannon.

**SYRACUSE.**—WITTING OPERA HOUSE (M. Rojles, manager): J. L. Kett, manager: The Nancy Hanks pleased good sized houses 14, 15. Margaret Mather in Cymbeline and The Homecoming to large audiences 18, 19; performances good. The Heart of Maryland 20-22. The Belle of New York 24, 25. Chauncey Olcott 26. The Sunshine of Paradise 17, 18.—BASTABLE THEATRE (Sam S. Shubert, manager): Robert Drane's pretty play, Doris was well given before large houses 15-17. Lady Bonniel 17, 19. Camille 24-26.—GRAND OPERA HOUSE (G. A. Edes, manager): In Old Kent's ky to big business 13-15; good performance. Fallon Among Thieves drew well 17 and seemed to please. The Great Train Robbery 20-22. A Hired Girl 24-26. McNulty's Visit 27-29. A Guilty Mother 31-Feb. 2. The Side-walks of New York 33.—ITEM: Resident professionals are coming in a string just now. Perry Kingsley was with In Old Kentucky. Edna May comes 24-25 with The Belle of New York, and Little Vrohman with My Friend from India Feb. 2, 3.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Alma Chester co. closed a successful week's engagement 15, giving satisfaction: Wife for Wife, At the Picket Line, The Bowery Pearl, The Danites, Ticket of Leave, and An American Victory were presented. The Nancy Hanks pleased a fair house 18. The Wizard of the Nile, with Fred Frazee as Kibosh, attracted a large audience 19 and gave a very satisfactory performance. The Sunshine of Paradise 22. The Belle of New York 24, 25. Chauncey Olcott 26. The Lilliputians 3-5.—ITEM: P. T. Barnum's Minstrels 21. Martin's U. T. C. 24. Patent Applied For 25. Kellar 26.

**POKEWEEKEE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): George Riddle, lecturer pleased a fair audience 14. Rhea 20. Hi Henry's Minstrels 22.

**WAVERLY.**—OPERA HOUSE (J. K. Murdock, manager): Fair, Tuttie, on H. 13; poor business.—ITEM: Edie, Thee, Robert Dildine and Percy Minick, of Waverly joined co. at Welsburg. C. T. Alexander will go in advance of the co. Markham Comedy co. 24-29.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Fitz and Webster in A Breezy Time to a crowded house 14; good satisfaction. Martin's U. T. C. 24 to S. R. O. 19. 8 Bells Feb. 1. Devil's Auction 10.

**MIDLETOWN.**—CASINO THEATRE (H. W. Corry, manager): The French Gaiety Girls 13-15 to small houses; co. was not up to standard. Alma Chester opened for a week 17 to packed house; plays were At the Picket Line, Wife for Wife, A Bowery Pearl, The Danites, An American's Victory, and Ticket of Leave; audience pleased.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): The Nancy Hanks pleased a fine house Broth. Byrne in 8 Bells 15; large house; usual satisfaction. The Gormans in Mr. Beane from Boston 20-22. The Lilliputians 25-26.—ITEM: Madame Jones (Black Patti) received a telegram here from Providence, R. I., stating that her mother was dead.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): George Riddle, lecturer pleased a fair audience 14. Rhea 20. Hi Henry's Minstrels 22.

**WATERFORD.**—OPERA HOUSE (J. K. Murdock, manager): Fair, Tuttie, on H. 13; poor business.—ITEM: Edie, Thee, Robert Dildine and Percy Minick, of Waverly joined co. at Welsburg. C. T. Alexander will go in advance of the co. Markham Comedy co. 24-29.

**CONES.**—NATIONAL BANK HALL (E. C. Game, manager): Alonso Hatch co. 13; large and delighted house. Redpath Concert co. 26.

**FORT EDWARD.**—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Stratton's Comedians 10-15; successful engagement.—ITEM: Frank C. Gregory joined Stratton's Comedians here. Frank Hitchcock, co. of Waite's Opera co., is in town with relatives.

**GLOVERVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): Rhea presented The Empress 13; fair and appreciative audience. Patent Applied For 14 to fair business 18; co. well balanced; scenic effects unusually good. The Pacific Mail 27. Other People's Money 29. 8 Bells Feb. 3.

**HOPKINSVILLE.**—SHATTUCK OPERA HOUSE (S. Ossowski, manager): Arion Quartette had a crowded house 14. Markham Stock co. opened for a week 17. In His Power, followed 18, 19 by Hulpe and The Ladder of Fame; entire house sold at each performance; co. above average. My Friend from India 20.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Hi Henry's Minstrels 24. Graphoscope 25, 26.

**ONDRA.**—MUNSHO OPERA HOUSE (E. J. Preston, manager): Spooer Comedy co. closed a week's engagement 15, presenting A Noble Revenge, Faust, and Crime Shadowed the latter half of the week; that business; one of the best repertoire co. that has visited us this season. Patent Applied For 25. W. M. French 31. City Sports Feb. 11.

**WARSAW.**—OPERA HOUSE (E. E. Baker, manager): Martin's U. T. C. 17 pleased S. R. O. Baker's entertainers and cinematograph 27.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): A Breezy Time drew a large and appreciative audience 15.

**OWENSBY.**—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Lorrette 14 to good business, giving one of the best performances of the kind ever here. Red Riding Hood 20-22.

**NEWBURG.**—ACADEMY OF MUSIC (P. M. Taylor, manager): Hi Henry's Minstrels 21 packed the house, having about 1,700 people; performance gave best of satisfaction. Alma Chester 24-29. The Heart of Chicago 31. Superba Feb. 2.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): Margaret Mather 24. K

David Garrick: splendid performance; attendance not what we deserved. The Merchant of Venice 19. Shore Acres 21. —ITEM: Mr. Young and co. were guests at the annual banquet tendered by Opera House Co. to the attaches and press 18.

**CANTON.** — **GRAND** (M. C. Barber, manager): Al. G. Field's Minstrels attracted the largest audience of the season 14 and gave a very satisfactory exhibition of modern minstrelsy. The Isle of Champagne 18 to good business; performance was not satisfactory, partly because of the non-appearance of Katherine German, who is suffering from an attack of tonsilitis. Gus Hill's World of Novelties 25. Sonsa's Band 28. Margaret Mother in Cymbeline 31. —ITEM: The local Elks marched in a body to the performances of Al. Field's Minstrels, and entertained Mr. Field and the leading members of his company in their club rooms after the performance. Covers were laid for 150 and all the places were filled. Speeches were made by Mr. Field, Billy Van and others of the co., and a very enjoyable evening was spent.

**HAMILTON.** — **GRAND** (Connor and Smith, managers): The Heartthrob 14; full house; performance satisfactory. A Stranger in New York, with Otis Harris and Anna Boyd, 18; packed house; everyone pleased. On the Yukon 29. Sonsa's Band 31. Peters and Green on Feb. 8, 9. A Black Sheep 12. —ITEM: The Magic Mirror was given 17 by local talent. C. Monroe Sheehan as Carl made the distinct hit of the performances. Mr. Sheehan, who is one of our leading amateurs, will leave for New York 20 to take a course in the Stanhope-Wheatcroft School of Acting.

**SALEM.** — **GRAND** (Elliott and Geiger, managers): James B. Mackie in Grimes' Cellar Door 13; poor business and performance. Gus Hill's World of Novelties 27. Sonsa's Band 28. —ITEM: The local Elks will put on a minstrel show shortly under the management of Brother F. W. Allison.

**SANDUSKY.** — **NIELSEN** (Charles Baetz, manager): On the Suwanee River 15; fair business. Twelve Temptations 19; S. R. O.; audience pleased. A Bunch of Keys 21. Melville Repertoire co. 24. 29. A Stranger in New York Feb. 3.

**TEPPEN.** — **NOBLE'S** (Charles L. Bristo, manager): Lewis Morrison presented Faust 14. Rice and Burton's Extravaganza 17 to good business; general satisfaction. Twelve Temptations 21.

**UNIONSVILLE.** — **CITY** (Elvin and Van Ostran, managers): Ole Olson 17; fair house.

**ADA.** — **WHITESIDE** (H. G. Goldsmith, manager): The Isle of Champagne 14; finest attraction of season; large audience.

**ESTATE LIVERPOOL.** — **NEW GRAND** (James Norris, manager): The Giltbys closed week 15 to good business. Vanity Fair 17 to the capacity. Thomas W. Keene 18 in Julius Caesar; every seat taken.

**ELVIRA.** — **OPERA HOUSE** (W. H. Park, manager): New York Theatre co. 10-12 presented The Hunchback's Love, A Brother's Birthright, and A Mind Dethroned to poor business; co. fair. The Three Bostonians 19. Joseph Murphy 20. The Star Gazer Feb. 5. Robert Downing 12. —ITEM: The New York Theatre co. disbanded here.

**MIDDLETON.** — **SONG** (C. Q. Buckley, manager): Elks' Minstrels 13; largest audience ever in house, 1,000 people; the show was far better than most of the regular troupes that have been here; everyone pleased. A Stranger in New York 17; fair audience. Sonsa's Band 31. A Contented Woman Feb. 24.

**PRENTON.** — **OPERA HOUSE** (Heim and Haynes, managers): Shore Acres with Archie Boyd, 13; largest house of season, giving satisfaction. Twelve Temptations 20.

**MASHILLON.** — **NEW ARMORY** (G. C. Havercroft, manager): The Wizard of the Nile 14; satisfactory performance; crowded house. A Bunch of Keys 17; fair house and performance. The Isle of Champagne 20. On the Yukon 21.

**NEWARK.** — **MEMORIAL AUDITORIUM** (J. B. Beauchamp, manager): Jessie Mae Hall co. closed 15 the last week's business of the house, playing to packed houses nightly; good satisfaction. The Isle of Champagne 22.

**XENIA.** — **CITY** (C. L. McClellan, manager): The Girl from Frisco 6; light business, but better than co. deserved. Daisy the Missouri 21.

**GREENFIELD.** — **OPERA HOUSE** (Heidingsfield and Do Poy, managers): Veriscope 14 to a pleased audience. Van Dyke and Eaton co. 21-Feb. 5. —ITEM: The scenery in the Opera House has been repainted and new carpets and stage furniture added.

**CARROLLTON.** — **GRAND** (Kemmerer Brothers, managers): In Atlantic City 14 gave satisfaction to a small house. Slayton's Jubilee Singers 29.

**CIRCLEVILLE.** — **GRAND OPERA HOUSE** (Steve J. Henry, manager): Murray Comedy co. closed an eight nights' engagement 17 to good business. Herrmann the Great 21.

**HILLSBORO.** — **BELL'S** (Frank Ayres, manager): Cineograph 19, 20. Little Trixie co. booked for 27, canceled on account of illness.

**LIMA.** — **FAIRPORT OPERA HOUSE** (Howard G. Hyde, manager): The Wizard of the Nile pleased a large audience 13. Lewis Morrison in Faust 15. Shore Acres 18. Rice and Burton co. 19. Twelve Temptations 22. Digby Bell 24.

**CAMBRIDGE.** — **HAMMOND'S** (R. Hammond, manager): In Atlantic City 11; return; good business; performance poor compared to former visit. O'Hooligan's Wedding 12 pleased a small house. Ole Olson 19.

**BELLEFONTE.** — **GRAND OPERA HOUSE** (George W. Guy, manager): James B. Mackie in Grimes' Cellar Door 14 to good house. Sadie Raymond in Daisy the Missouri 16; fair house. Gus Hill's World of Novelties 21.

**CHILLICOTHE.** — **MASONIC** (E. S. Robinson, manager): Mr. and Mrs. Byron in Up and Down of Life gave a very satisfactory performance to medium house 11. Rice and Burton co. 13. U. T. C. 15; good business; co. fair. Isham's Octoors 17; made a very favorable impression; receipts good. Murray Comedy co. 18-22.

**FLORIAN.** — **GRAND OPERA HOUSE** (F. B. Arnold, manager): Simon's Extravaganza co. 10, 11; fair business. Shore Acres with Archie Boyd, 13; large house; pleased. The Span of Life 24. Sonsa's Band 29.

**PIQUA.** — **OPERA HOUSE** (C. C. Sank, manager): Jessie Mac Hall co. 12-19; satisfactory performances; big business. McCarthy's Mishaps 21. A Bunch of Keys 24. Darkest America 25.

**ALLIANCE.** — **OPERA HOUSE** (F. W. Gaskill, manager): A Jay in New York 18; deservedly light business.

**KENT.** — **OPERA HOUSE** (Davis and Livingston, managers): Barney Ferguson and Sam J. Ryan in McCarthy's Mishaps gave satisfaction to a fair audience 12. In Atlantic City 21. Daisy the Missouri Girl 5. Little Trixie 10. A Breezy Time 14. John Griffith 19.

**CANAL DOVER.** — **BIG FOUR** (Opera House) (W. T. Boyer, manager): Thomas W. Keene in Louis XI. 17; largest house of season; fine performance. Ole Olson 22. In Atlantic City 23. Sadie Raymond 29.

**MANSFIELD.** — **MEMORIAL OPERA HOUSE** (E. R. Endly, manager): Lewis Morrison in Faust 13. A Bunch of Keys with Ada Bothner as the star, 18 to fair business; co. first-class. The Widow Jones 27. In Atlantic City 31. Herbert Kellogg and Effie Shanahan Feb. 8.

**ST. MARY'S.** — **NEW PARK THEATRE** (W. T. Boyer, manager): James B. Mackie in Grimes' Cellar Door 17; excellent performance; large house.

**STEUBENVILLE.** — **CITY** (Charles Holton, manager): Ole Olson 15; good house. Vanity Fair 18; large and pleased audience. The Isle of Champagne 22.

**WARREN.** — **OPERA HOUSE** (Elliott and Geiger, managers): The Wizard of the Nile 15; crowded and delighted house. The Isle of Champagne 22.

**WADSWORTH.** — **OPERA HOUSE** (J. F. Detweller, manager): Melville Repertoire co., supporting Mr. and Mrs. Robert Wayne, 12, 13; light business, owing to inclement weather. Three Bostonians 17, 18 gave entire satisfaction; audiences large. No bookings positive beyond this date.

**YOUNGSTOWN.** — **OPERA HOUSE** (Eugene Rook, manager): In Atlantic City 15; large audience; poor performance. Re-dipat Concert co. filled the house 18. Thomas W. Keene 19. Two Little Vagrants 21.

**ZANESVILLE.** — **OPERA HOUSE** (R. D. Schultz, manager): Miss Philadelphia 14; business good. Twelve Temptations 28. —**MEMORIAL HALL** (T. F. Spang

manager): The Van Dyke and Eaton co. 17 in A Tallow Candle; large house; performance satisfactory.

**GALION.** — **MANAGER OPERA HOUSE** (Waldman and Rettig, manager): Ferguson and Ryan in McCarthy's Michael 13 to good business; general satisfaction. Gus Hill's World of Novelties 22. —**CITY OPERA HOUSE** (S. E. Riblet, manager): W. S. Hart in The Man in the Iron Mask 2.

**FINDLAY.** — **MARVIN OPERA HOUSE** (W. C. Marvin, manager): James B. Mackie in Grimes' Cellar Door 13; good business. Shore Acres 11; good business pleased audience. A Bunch of Keys 22.

**MARIETTA.** — **AUDITORIUM** (M. G. Seipel, manager): Twelve Temptations 27.

**NORWALK.** — **GARDNER MUSIC HALL** (L. C. Bradley, manager): A Bunch of Keys 20 to big house; pleased audience.

**NEWCASTLE-PORTSMOUTH.** — **CITY OPERA HOUSE** (I. S. Loo, manager): Only a Country Girl (local) 23. Sadie Raymond Feb. 1.

**MARTINS FERRY.** — **NEW OPERA HOUSE** (Will A. Miller, manager): Emma Sardou co. closed 15 to moderate business. U. T. C. (local) 23. Melville Sisters 31-Feb. 3.

**IRONTON.** — **MASONIC OPERA HOUSE** (B. F. Berry, manager): James Young in David Garrick 17; large audience; performance fair. The Herrmanns 24.

**NEW STRAITSVILLE.** — **GRAND OPERA HOUSE** (A. A. Alexander, manager): Welsh Prize Singers gave satisfaction to S. R. O. 11. James Young 17 in Hamlet; best performance of the season; good house; receipts \$20.

**BUCYRUS.** — **VOLLRAH OPERA HOUSE** (V. R. Cheeney, manager): W. S. Hart in The Man in the Iron Mask 17; small but appreciative audience.

**OKLAHOMA TERRITORY.**

**OKLAHOMA CITY.** — **OPERA HOUSE** (Ed Overholser, manager): Katie Putnam in Tom Tinker's Kid 12; small house; co. splendid. Raymond's U. T. C. 14; co. poor; small house.

#### OREGON.

**SALEM.** — **REED'S** (OPERA HOUSE (Patton Brothers, managers): Ole Olson 8 to good business; performance excellent. Janet Waldorf 19. Ingomar 20. Black Patti's Troubadours 21.

#### PENNSYLVANIA.

**PHILADELPHIA.** — **GRAND OPERA HOUSE** (J. J. Quirk, manager): The Sunshine of Paradise Alley 19; fair audience; well balanced co. —**ACADEMY OF MUSIC** (Rein and Burgunder, managers): Waite's Comedy co. 17-22 presented The Wife, The Charity Ball, The Lost Paradise, Passion's Slave, A Social Highwayman, and From Sire to Son.

**MINERSVILLE.** — **OPERA HOUSE** (Potter and Kear, managers): Bessie Morton co. 13-15 produced A Heroine in Bags, Hazel Kirke, Treas. Pet of the Klondike, all of which were well received to fair business; Baby Blossom, who was featured, was very clever. Burke and Wall's Comedians 21. —**Nolan and Mack** 21. Feb. 1. The Fast Mail 7. Edison Lyceum Entertainment co. 11, 12. O'Hooligan's Wedding 23. —**ITEM:** The Bessie Morton co. closed here 15. Mr. and Mrs. H. T. Swain left 16 for New York, Bessie Morton and Baby Blossom for Tioga County.

**YORK.** — **OPERA HOUSE** (B. C. Puntz, manager): Mand Hillman 10-15 drew uniformly good business at popular prices; repertoire, Special Delivery, Charity Bess, The Fire Patrol, The Broker's Daughter, Brought to Bay, A Lady of Destiny, A Cracker Jack, and A Barrel of Money. The Real Widow Brown 19. —**ITEM:** The Mand Hillman co. donated \$11 to the Cuban sufferers, it being 10 per cent. of their Saturday matinee receipts.

**ALLENTOWN.** — **ACADEMY OF MUSIC** (K. E. Worman, manager): Local minstrels packed the house 13. Cuba's Vow was well presented 15; a small but appreciative audience thoroughly enjoyed the performance. Himmlein's Ideals opened for a week's engagement 17 in repertoire; Eagle's Nest was the opening play and the co. was greeted by a packed house.

**PUNXSUTAWNEY.** — **MARSHING STREET OPERA HOUSE** (R. A. McCartney, manager): Projectoscope 15; light house; performance unsatisfactory. Lillian Kennedy 21. Guy Brothers' Minstrels Feb. 4. Ransom's Entertainers 10. Stetson's U. T. C. 17.

**DANVILLE.** — **OPERA HOUSE** (F. C. Angle, manager): Bentfrow's Pathfinders 24-29. Dr. Jayll and Mr. Hyde Feb. 4, 5. Miles Stock co. 10-12. Drummer Boy of Shiloh 17-19. O'Hooligan's Wedding 26.

**ROCHESTER.** — **OPERA HOUSE** (C. A. Vandever, manager): The Girl from Frisco 15; good performance; fair business. Lillian Kennedy 21. In The Deacon's Daughter 16; fair and pleased audience. Bowton Ideas 24-29.

**WEST CHESTER.** — **ASSEMBLY BUILDING** (Davis Beaumont, manager): The Real Widow Brown 21.

**WILLIAMSPORT.** — **LYCMEON OPERA HOUSE** (M. Reis, lessor and manager): My Friend from India 19. —**ITEM:** The Deacon's Daughter 20. —**ITEM:** The Girl from Frisco 21.

**POTTSSTOWN.** — **GRAND OPERA HOUSE** (George R. Harrison, manager): Field's Minstrels 31.

**MAUCH CHUNK.** — **OPERA HOUSE** (Robert Heberling, manager): When His Wife's Away gave satisfaction to a fair audience 13.

**PHILIPSBURG.** — **PINECOP'S** (A. P. Way, manager): Wang 15 to big business; performance satisfactory. My Friend from India 17 to large, appreciative audience; first-class performance. A Breezy Time 24.

**COLUMBIA.** — **OPERA HOUSE** (James A. Crowther, manager): The Real Widow Brown 15 attracted big audience; creditable performance.

**SHARON.** — **CARVER OPERA HOUSE** (P. F. Davis, manager): Lillian Kennedy in The Deacon's Daughter 19; full house; good satisfaction. Peck's Bad Boy 24.

**BEAVER FALLS.** — **SIXTH AVENUE THEATRE** (Charles Medley, manager): The Girl from Frisco to small business 14; audience pleased. Blue Jeans 23. Daniel R. Ryan 24-29. Sonsa's Band 27. Joe Ott Feb. 2.

**HAST STRoudSBURG.** — **ACADEMY OF MUSIC** (J. H. Shortwell, manager): Charles Cowles in A Country Merchant 19; house fair; co. excellent.

**MECKERSPORT.** — **WHITE'S** (OPERA HOUSE (F. D. Hunter, manager): Lillian Kennedy in The Deacon's Daughter 15; excellent performance; large audience. Agnes Berndon to good business 17-22.

**MONONGAHELA.** — **GAMBLE'S** (OPERA HOUSE (John M. Grable, manager): Lillian Kennedy in The Deacon's Daughter 17; large and pleased audience.

**NEW CASTLE.** — **ALLEN'S** (OPERA HOUSE (M. Reis, manager): The Real Widow Brown 15 attracted big audience; creditable performance.

**SHAROKIN.** — **G. A. R. OPERA HOUSE** (John F. Osler, manager): Fun in Fingal's Alley (local) 14 to big house. The Midnight Flood 18; fair business. Thomas E. Shea 17-22 canceled. Andrews Opera co. 24.

**TARENTON.** — **ALHAMBRA THEATRE** (George E. Holmes, manager): The Midnight Flood 13; good house and co. Guy Brothers' Minstrels 24. Ole Olson 27.

**BELLEFONTE.** — **GORMAN'S** (OPERA HOUSE (Al. Gorman, manager): Andrews Opera co. 17-22. —**GRAND OPERA HOUSE** (George M. Miller, manager): Miles Stock co. gave good performances to large audience.

**FREELAND.** — **GRAND OPERA HOUSE** (D. J. Boyle, manager): Tommy Shearer co. closed a week 15 to fair business. Stetson's U. T. C. 18; record house John L. Sullivan co. 21. The Captain's Mate 25.

**ERIE.** — **PARK OPERA HOUSE** (M. Reis, manager): The Heart of Maryland 17 was received with great favor by the largest audience of the season. Margaret Mather 25. The Belle of New York 23. Peck's Bad Boy 29.

**FRANKLIN.** — **OPERA HOUSE** (J.

house; clever specialties. Louis James 12 presented *Julius Caesar* and *A Cavalier of France* to very enthusiastic audiences, Mr. James being at his best and his support excellent. Ben Hur (local) 13 to good business, for sweet charity's sake. Black Crook 21.

**CORSICANA.**—**MERCHANTS' OPERA HOUSE** (L. C. Rovare, manager): Richards and Pringle's Minstrels 15; good business, performance good.

**BRENTWOOD.**—**GRAND OPERA HOUSE** (Alex. Simon, manager): Tennessee's Pardner 12; good performance. Hogan's Alley 15. Pudd'nhead Wilson 20. A Trip to Chinatown 21.

**MINNEAPOLIS.**—**GRAND OPERA HOUSE** (Morris Gabert, manager): Uncle Josh Spruceby 11 to fair business. Hogan's Alley 13 to small but appreciative audience. A Trip to Chinatown 20. A Thoroughbred Feh. 1. The Prodigal Father 8.

**SULPHUR SPRINGS.**—**MAIN STREET OPERA HOUSE** (A. B. Ewing, manager): Richards and Pringle's Minstrels 14; full house; audience pleased. Weidemann's Comedians 17-22.

**LONGVIEW.**—**OPERA HOUSE** (P. T. Pegues, manager): Weidemann's Comedians 10-15 opened with good business but owing to very bad weather business was light for the week; performances gave satisfaction. Edwin Travers 21, 22. Hogan's Alley 26.

**MARSHALL.**—**OPERA HOUSE** (Wolz and Dahmer, managers): A Trip to Chinatown 14; good business; appreciative audience. A Stranger in New York 20. Punch Robertson co. 21, 22.

**TEMPLE.**—**BLIJER OPERA HOUSE** (T. J. Darling and Co., managers): A Milk White Flag 12 to \$400 receipts; Mary Marble with her specialties captured the audience. Louis James 14 in *A Cavalier of France* to large and pleased audience. Tennessee's Pardner 17. Hogan's Alley 20. A Trip to Chinatown 22.

**BONHAI.**—**OPERA HOUSE** (N. N. Neum, manager): Edwin Travers in *A Jolly Night* 10 to good house; strong co. Same co. in *The Private Secretary* 11.

**CLARKSVILLE.**—**TRILLING'S OPERA HOUSE** (Charles Gaines, manager): Edwin Travers co. in *A Jolly Night* and *The Private Secretary* 12, 13; audience pleased.

**PALESTINE.**—**TEMPLE OPERA HOUSE** (Dilley and Swift, managers): Uncle Josh Spruceby 17. Edwin Travers 19, 21. Weidemann's Comedians 24.

**TYLER.**—**GRAND OPERA HOUSE** (J. M. Sharp, manager): A Trip to Chinatown to large and appreciative audience 13. Baldwin-Melville co. canceled. A Stranger in New York 25. Wang Feb. 28.

**AUSTIN.**—**HANCOCK OPERA HOUSE** (Rigsby and Walker, managers): Tennessee's Pardner 11; fair business. A Stranger in New York 14; S. R. O. Louis James presented Spartacus and *A Cavalier of France* 15; pleased audiences. A Contented Woman 18. Hogan's Alley 19. Pudd'nhead Wilson 21. A Trip to Chinatown 24.

**BRYAN.**—**GRAND OPERA HOUSE** (John B. Mike, manager): Hogan's Alley 14; good performance: fair audience.

**HOUSTON.**—**SWEENEY AND COOMERS' OPERA HOUSE** (E. Bergman, manager): When London Sleeps 10; poor house and performance. A Stranger in New York drew one of the largest houses of the season 11; splendid co. A Milk White Flag 13; immense house. Tennessee's Pardner 14, 15; fair business. Doctor Lloyd Cooke, spiritualist, drew a large house 16. Hogan's Alley 17. Louis James 18. Pudd'nhead Wilson 19. A Contented Woman 20.

**VECTORIA.**—**HAUSCHILD'S OPERA HOUSE** (Hauschild Brothers, managers): Alba Heywood 13; performance good; house well filled.

**FLATONIA.**—**ARNIM AND LANE OPERA HOUSE** (A. Brunnemann, manager): Swiss Bell Ringers 31. A Thoroughbred 22.

**GAINESVILLE.**—**OPERA HOUSE** (John Hulen, manager): Punch Robertson co. 10-15 presented The World, Rose Cattage (Fate), Always on Time, etc. to the largest week's business ever played in the house.

**EL PASO.**—**MYAH'S OPERA HOUSE** (Rigsby and Walker, lessees): Mahara's Colored Minstrels 15; good house; audience pleased. Stuart Robson 24.

**VOAKUM.**—**GREEN OPERA HOUSE** (G. W. Griffin, manager): Alba Heywood co. to deservedly good house; receipts \$600. A Thoroughbred 21. Sharpie Lyceum co. 24-30.

**BRENTWOOD.**—**GRAND OPERA HOUSE** (Alexander Simon, manager): Hogan's Alley 15; fair house. Pudd'nhead Wilson 20. A Trip to Chinatown 21. The Prodigal Father Feb. 7. Lillian Lewis 16.

#### UTAH.

**SALT LAKE CITY.**—**SALT LAKE THEATRE** (C. S. Burton, manager): Marie Dressler and John C. Rice presented Courted Into Court 14, 15.—**NEW GRAND THEATRE** (H. F. McGarvie, manager): Local minstrels 14, 15 to fair business.—**LYCEUM THEATRE**: John S. Lindsay co. presented Ingomar 12 to light business.—**ITEM**: Olive Hoff, of the late stock co. at the Grand, and Leila Davis, a prominent amateur, left for San Francisco 15.

#### VERMONT.

**RUTLAND.**—**OPERA HOUSE** (A. W. Higgins, manager): Coon Hollow 18; large house; good performance. Faust Feb. 8. *The Wizard of the Nile* 14. My Friend from India 18.

**BRATTLEBORO.**—**AUDITORIUM** (G. E. Fox, manager): Coon Hollow 15; fair performance; large house. My Friend from India 20.

**MONTPELIER.**—**BLANCHARD OPERA HOUSE** (G. L. Blanchard, manager): Bibi local to good houses 19, 21. Devil's Auction Feb. 3.

**BELLOWS FALLS.**—**OPERA HOUSE**: My Friend from India 21.

**BURLINGTON.**—**HOWARD OPERA HOUSE** (W. K. Walker, manager): Side Tracked 19; S. R. O.; excellent satisfaction. Devil's Auction 5.

#### VIRGINIA.

**RICHMOND.**—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Jack Mason and his charming wife and joint star, Marion Manola, 12-13 in *Friend Fritz* made a good impression. Otis Skinner in *Prince Rudolph* captured large audiences 14, 15. Joe Ott and a good co. pleased large audiences 17, 18 with their songs and witticisms in *The Star Gazer*. Sousa and his magnificent band gave a grand concert 19; the audience was the largest that has assembled at the Academy for years.—**ITEM**: During the dinner hour at the Jefferson Hotel, where Mr. Sousa was dining, P. Thilow's Jefferson Orchestra, at the request of the manager, played Mr. Sousa's latest march, "The Bride Elect," which was acknowledged by the great band leader with a complimentary card, accompanied by a basket of Mumm's Extra Dry—Phil McNiven, the popular and efficient treasurer of the Academy, who has been ill for several weeks with throat trouble, is out again and has resumed his duties in the box office.

**NEWPORT NEWS.**—**OPERA HOUSE** (G. R. A. Book, manager and lessee): Lumiere's cinematograph 12, 13; good exhibition to fair business. Mask and Wig Club (local) 14 in dramatic entertainment gave general satisfaction to crowded house. Joe Ott in *The Star Gazer* 19 to S. R. O.; banner house of the season; performance excellent; audience delighted. Joe Ott return engagement 21. Billy Barry 22.

**PETERSBURG.**—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Manola-Manola co. in *Friend Fritz* 14; fair house; pleased audience. Otis Skinner in *Prince Rudolph* 17; performance and business good. Sonja's Band delighted a large audience 19. Joe Ott 19 canceled. White Mahatma 21, 22 canceled. The Dazzler 22.

**NORFOLK.**—**ACADEMY OF MUSIC** (A. B. Duesberg, manager): Sonja's Band 18; S. R. O. Joe Ott in *The Star Gazer* 20, 21. Otis Skinner (return engagement) 22.—**STAT THEATRE**: Dark.

**LYNCHBURG.**—**OPERA HOUSE** (F. M. Dawson, manager): Otis Skinner in *Prince Rudolph* 21. Joe Ott 24.

**ROANOKE.**—**ACADEMY OF MUSIC** (C. W. Beckner, manager): Manola-Manola co. in *Friend Fritz* 15; fair business; good performance. Otis Skinner (return engagement) 20.

**CHARLOTTESVILLE.**—**JEFFERSON AUDITORIUM** (J. J. Leterman, manager): Sousa's Band 17 to \$300

Wang 24. William Barry 26. Gayest Manhattan 31. The Herrmanns Feb. 2.

**DANVILLE.**—**ACADEMY OF MUSIC** (John B. Wood, manager): Manola-Manola co. in *Friend Fritz* 15; business fair; performance excellent. Lillian Tucker co. opened for a week 17 to S. R. O.; performance good. Wang 28.

**STAUNTON.**—**OPERA HOUSE** (W. L. Olivier, manager): Sousa's Band 17; packed house; receipts \$700. The Herrmanns 27. Gayest Manhattan Feb. 1.

#### WASHINGTON.

**SEATTLE.**—**THEATRE** (Cal Heilig, manager): Frawley co. 9-15, attracted good houses by usual splendid productions. They presented *Sue* and *The Social Highwayman*. *Jesus* Gran Opera 16-22.—**THIRD AVENUE THEATRE** (W. M. Russell, manager): Broadway Theatre co. 9-15; good audience. **PIKE STREET THEATRE**: Stock co. in *Solomon Isaacs* to good business 9-15. *The Widow O'Brien* 16-22.—**ITEM**: Owing to unsatisfactory patronage, Manager Friend has been forced to close the Jefferson Theatre. The experiment was most expensive.—*M. B. Curtis* is now located here with his wife. The Vandeville houses are doing big business.

**TACOMA.**—**THEATRE** (L. A. Wing, resident manager): Ingomar 12, with Jane Waldorf. Parthenia and William McVey as *Laure*; good co.; light attendance. Frawley co. 14, 15 in *She Stoops to Conquer* and *The Bachelor's Daughter* 16-20.

**LONGVIEW.**—**OPERA HOUSE** (P. T. Pegues, manager): Weidemann's Comedians 10-15 opened with good business but owing to very bad weather business was light for the week; performances gave satisfaction. Edwin Travers 21, 22. Hogan's Alley 26.

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**BRENTWOOD.**—**GRAND OPERA HOUSE** (Alexander Simon, manager): Hogan's Alley 15; fair house. Pudd'nhead Wilson 20. A Trip to Chinatown 21. The Prodigal Father Feb. 7. Lillian Lewis 16.

**CHARLESTON.**—**BURLEW OPERA HOUSE** (N. S. Burlew, manager): Al. G. Field's Minstrels 7; excellent business. Projectoscope 14, 15 to crowded houses; splendid attraction. The Real Widow Brown 27.—**ITEM**: The Guy Brothers' Minstrels were entertained by the Elks after the show.

**WHEELING.**—**OPERA HOUSE** (F. Riester, manager): Macauley-Patterson co. closed a successful week here 15; co. strong. Guy Brothers' Minstrels 18 to S. R. O. Projectoscope 19, 20. O'Hooligan's Wedding 28. The Real Widow Brown 27.—**ITEM**: The management of Trader's will change Feb. 1. Lee Harne retiring and Lynn S. Hornor continuing as sole manager.

**FAIRFORT.**—**OPERA HOUSE** (Ed E. Meredith, manager): Macauley-Patterson co. closed a successful week here 15; co. strong. Guy Brothers' Minstrels 18 to S. R. O. Projectoscope 19, 20. O'Hooligan's Wedding 28. The Real Widow Brown 27.—**ITEM**: The management of Trader's will change Feb. 1. Lee Harne retiring and Lynn S. Hornor continuing as sole manager.

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## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

**ALMA CHESTER** (Oscar W. Dibble, mgr.): Newburg, N. Y., Jan. 24-29; Elizabeth, N. J., Jan. 21-Feb. 5. Peterson 7-12.

**ALCAZAR STOCK** (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

**ALWAYS ON TIME** (Jos. Oppenheimer, mgr.): Ashland, O., Jan. 24-29.

**AMERICAN GIRL** (Chicago, Ill., Jan. 24-29.

**ANDREW GALT** (Bach and Harris, mgrs.): Boston, Mass., Jan. 21-Feb. 12.

**ANITA CLARKE HANSON** (J. H. Shepard, mgr.): Coopersburg, N. Y., Jan. 24-29.

**A THOROUGHbred** (Billy A. Griffin's): R. M. Dear, mgr. 1. Smithville, Tex., Jan. 21. Bazaar 2. Bolton 31. Wisco 4.

**AT GAY CONEY ISLAND** (Matthews and Bulger): Denver, Col., Jan. 20-23. Ft. Wayne, Ind., Feb. 1. DeSoto 2. Toledo 3. Buffalo, N. Y., 7-12.

**AT PINEY RIDGE** (Benji Higgins, mgr.): Decatur, Ill., Jan. 21. Peoria 28.

**BAGGAGE CHECK** (Lawrence, Mass., Jan. 28.

**BENNET-MOULTON** (Monte Thompson, mgr.): Norwich, Conn., Jan. 31-Feb. 5. Holyoke, Mass., 7-12.

**BETTS-LOOSE** (Alfred Molander, mgr.): Clinton, Ia., Jan. 22-29. Fulton, Ill., 31-Feb. 2. Morrison 3-5.

**BLACK SHEEP** (Detroit, Mich., Jan. 24-29.

**BLUE JEANS** (Edward Arlington, mgr.): Chester, Pa., Jan. 25. York 28. Lewiston 27. Altona 26. Johnstown 29.

**BOSTON IDEALS** (Rochester, Pa., Jan. 24-29.

**BOY WANTED** (Eastern: W. B. McCallum, mgr.): Lancaster, Pa., Jan. 25. Lebanon 26. York 27. Chester 28. Trenton 29. Providence 3. 1-31-Feb. 5.

**BOY WANTED** (Western: Blaney's): J. M. Hyde, mgr.): Ft. Scott, Kan., 21. Sedalia, Mo., 25. Mohair 28. Hannibal 27. Quincy, Ill., 28. Jacksonville 29.

**BREKET TIME** (Southern: Fitz and Webster, props. and mgrs.): Lawrence, Kan., Jan. 25. Topeka 26. Manhattan 27. Junction City 28. Salina 29.

**BREKET TIME** (Eastern): Clearfield, Pa., Jan. 25. DuBois 26.

**BUVAN COMEDIANS** (Manistee, Mich., Jan. 24-29.

**BURGESS ON KEYS** (Gus Rothner, mgr.): Wapakoneta, O., Jan. 25. Sidney 26. Delaware 28. Pittsburgh, Pa., 31-Feb. 2. McKeesport 3. Weston 5.

**CORSE PAYTON** (W. E. Denison, mgr.): Hartford, Conn., Jan. 24-29. Lowell, Mass., 31-Feb. 5. Manchester, N. H., 7-14.

**CARRIE STANLEY BURNS** (C. B. Burns, mgr.): Altoona, Pa., Jan. 24-29.

**CASTLE SQUARE THEATRE** (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

**CHASE-LISTER** (Ft. Smith, Ark., Jan. 24-29. Fayetteville 31-Feb. 5.

**CHAUNCEY OL'COTT** (Augustus Pitou, mgr.): New York City, Jan. 31—indefinite.

**CHERRY PICKERS** (Augustus Pitou, mgr.): Milwaukee, Wis., Jan. 25-29. St. Paul, Minn., 30-Feb. 5. Minneapolis 6-12.

**CHINNIE PADDY** (Owen Ferree, mgr.): White Plains, N. Y., Jan. 25. Norwalk, Conn., 28. Pawtucket, R. I., 27-29. New York City 31-32-Feb. 5.

**CHESS PITTSBURGH** (Lafayette, Ind., Jan. 25. Frankfort 26. Crawfordville 27. Bloomington, Ill., 28.

**CLARA GEORGE** (Mt. Carmel, Pa., Jan. 22-27.

**CLAY CLOTHES** (Winchester, Ky., Jan. 24. Mt. Sterling 25. Danville 26. Frankfort 27. Lexington 28. Paris 29. Paducah Feb. 2. Cairo, Ill., 3. Memphis, Tenn., 4-5.

**COAT OF MANY COLORS** (Omaha, Neb., Jan. 24-29.

**COLONIAL COMEDY** (Iron Mountain, Mich., Jan. 24-29.

**COON HOLLOW** (Al. Caldwell, mgr.): Montreal, P. Q., Jan. 24-29.

**CONTENTED WOMAN** (Fred E. Wright, mgr.): New Orleans, Jan. 30-Feb. 5.

**CORA VAN TASSELL** (Frank W. Lane, mgr.): Chester, S. C., Jan. 24-29. Sumter 27-29.

**CORSE PAYTON STOCK** (David J. Ramage, mgr.): Plainfield, N. J., Jan. 24-29. Red Bank 31-Feb. 5. Harrisburg, Pa., 7-12.

**COURTED INTO COURT** (Bach and Harris, mgrs.): San Francisco, Cal., Jan. 17-29. Oakland 31. San Jose Feb. 1. Sacramento 2. Fresno 3. Los Angeles 4-5. El Paso, Tex., 8. San Antonio 10. Galveston 11. Houston 12. New Orleans, La., 13.

**CRESTON PLAYERS** (Mt. Carmel, Pa., Jan. 24-29.

**CRESTON CLARENCE** (Terre Haute, Ind., Jan. 25. Greenfield 26. Vincennes 27. Evansville 28. Owensboro, Ky., 29.

**CUMBERLAND '91** (Augustus Pitou, mgr.): Boston, Mass., Jan. 17-29. Brooklyn, N. Y., 31-Feb. 5.

**CUMBERLAND STOCK (No. 2)** (Ottawa, Can., Jan. 24—indefinite.

**CURT COMEDIANS** (Menonk, Ill., Jan. 24-29.

**DAN McCARTHY** (Rochester, N. Y., Jan. 24-29. Pittsburgh, Pa., 27-29. Brooklyn, N. Y., 31-Feb. 5. Boston 7-12.

**DAN SULLIVAN** (Peoria, Ill., Jan. 27.

**DARKEST AMERICA** (John W. Vogel): Portland, Ind., Jan. 25. New Castle 26. Union City 27. Grouseland, O., 28. Piqua 29. Bellfontaine 31. Urbana Feb. 1. London 2. Columbus 25.

**DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Fond du Lac, Wis., Jan. 27. Oshkosh 28. Rockford, Ill., 29. Chicago 30-31. Logansport, Ind., 7. Newark, O., 8. Zanesville 9. Wheeling, W. Va., 11. McKeesport, Pa., 12.

**DONNELLY AND GIRARD** (Minneapolis, Minn., Jan. 24-29. St. Paul 27-29.

**EARL DUTY** (Ottawa, Ia., Jan. 24-29.

**EDWARD HARRIGAN** (W. J. Hanley, mgr.): Little Falls, N. Y., Jan. 25. Binghamton 26. Wilkes-Barre, Pa., 27-29.

**E. H. SOTHERN** (Dan Frohman, mgr.): Cincinnati, O., Jan. 24-29. Dayton 31. Columbus Feb. 1. Toledo 2. Detroit, Mich., 3-5. Toronto, Can., 7-9. Cleveland, O., 10-14.

**ELDON COMEDIANS** (G. Harris Eldon, mgr.): Kalamazoo, Ind., Jan. 24-29. Elwood 31-Feb. 5.

**ELCTRICAL** (Blaney's): Cincinnati, O., Jan. 24-29. Brooklyn 31-Feb. 5.

**ELROY STOCK** (Edwin Elroy, mgr.): E. Liverpool, O., Jan. 24-29. Greenburg, Pa., 31-Feb. 5. Altoona, 7-12.

**ELSIE DE TOURNEY** (E. G. Hinebaugh, mgr.): Anoka, Minn., Jan. 24-29. Princeton 27. Milaca 28. Morris 29. Hinckley 31. Pine City Feb. 1. Rush City 2. Taylor's Falls, St. Croix Falls, Wis., 4. Oneida 5.

**EMMA SARDOU** (Alliance, O., Jan. 24-29. Rochester 31-Feb. 5. Steubenville 7-9.

**ENRICO SARDOU** (Alliance, O., Jan. 24-29. Rochester 31-Feb. 5. Steubenville 7-9.

**EMPIRE COMEDY** (Pomeroy, Wash., Jan. 24-29.

**EMPIRE STOCK** (Blaisdell and Brown, mgrs.): Oxford, Mo., Jan. 24-29. Paris, Ill., 31-Feb. 5. Brazil, Ind., 7-12.

**EMPIRE THEATRE** (Chas. Frohman, mgr.): New York City Jan. 3—indefinite.

**E. S. WILLARD** (Cleveland, O., Jan. 24-29. St. Louis, Mo., 31-Feb. 5. Nashville, Tenn., 7-10.

**ETHEL TUCKER** (Paterson, N. J., Jan. 24-29.

**EUGENE BLAINE** (Louisville, Ky., Jan. 24-29.

**EVANS' COMEDY** (Paterson, N. J., Jan. 24-29.

**EVANS' STOCK** (Wm. F. Flack, mgr.): Buffalo, N. Y., Jan. 24-29.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Cedar Rapids, Ia., Jan. 24-29. Muscatine 31-Feb. 5. Ft. Madison 7-12.

**FABIO ROMANI** (J. B. Murray, bus.-mgr.): Emporia, Kan., Jan. 25. Ottawa 26. Sedalia, Mo., 27. Jefferson City 28. Louisiana 31. Canton Feb. 1. Kirkville 2. Moberly 3. Fayette 4. Booneville 5.

**FALLEN AMONG THIEVES** (Boston, Mass., Jan. 24-29.

**FANNY DAVENPORT** (Ben Stern, mgr.): New York City Jan. 24-29. Brooklyn 5.

**FANNY RICE** (Geo. W. Purdy, mgr.): Battle Creek, Mich., Jan. 25.

**FAST MAIL** (Lincoln J. Carter, prop. : R. G. Gupplin, mgr.): Newark, N. J., Jan. 24-29. Dover 31. Hazelton, Pa., 31-Feb. 1. Mahanoy City 2. Reading 3-5. Binghamton, N. Y., 10-12.

**FAIRY** (So. Framingham, Mass., Jan. 15. Attleboro 26. Brockport 27. New Bedford 28. River Point 29. Ft. Lee 30. Feb. 5.

**FAIRY TORY** (Frohman): Boston, Mass., Jan. 24-29.

**FOR FAIR VIRGINIA** (Julian Magnus, mgr.): Apopka, Wis., Jan. 25. Green Bay 26. Oconto 27. Winona, Minn., 28. Oshkosh 29. Fond du Lac Feb. 1. Dowagiac, Mich., 2. Grand Rapids 3. Battle Creek 4. Lansing 5. Port Huron 6. Saginaw 9. Bay City 10. Detroit 11. 12.

**FRAWLEY STOCK** (Butte, Mont., Jan. 24-29.

**FREDERICK WANCE** (Memphis, Tenn., Jan. 26, 27.

**GAY MATINNE GIRL** (No. 1, Edwin P. Hilton, mgr.): Walla Walla, Wash., Jan. 24. Pendleton, Ore., 25. Boise City, Idaho, 26. Pocatello 28. Ogden, U., 29. Salt Lake City 31-Feb. 5. Provo 7. Grand Junction, Col., 8. Leadville 9, 10. Salida 11. Cripple Creek 12.

**GAY SOUBRETTE** (Maury L. Phillips, mgr.): Troy, N. Y., Jan. 24-29.

**GILROY COMEDY** (Wheeling, W. Va., Jan. 24-29.

**GILHOOLEY'S RECEPTION** (Coffeyville, Kan., Jan. 25. Winfield 27. Eldorado 28. Newton 29. Hutchinson 30. Emporia Feb. 1. McPherson 2. Salina 3. Herington 4. Council Grove 5. Junction City 7. Clay Centre 8. Concordia 9. Superior, Neb., 10.

**GIRL I LEFT BEHIND ME** (Des Moines, Ia., Jan. 24-29.

**GOODWIN DRAMATIC** (New Kensington, Pa., Jan. 24-29.

**GO-WON-GO MOHAWK** (Toronto, Can., Jan. 24-29.

**GRAHAM EARL** (P. H. Rossman, mgr.): Parsons, Kan., Jan. 24-29.

**GREAT DIAMOND ROBBERY** (David Peyer, mgr.): Cleveland, O., Jan. 24-29. Toledo 30-Feb. 1. Cincinnati 6.

**GREAT TRAIN ROBBERY** (Brooklyn, N. Y., Jan. 24-29.

**GRIMES' CELLAR DOOR** (Jas. B. Mackie): Lafayette, Ind., Jan. 25. Danville 31. Terre Haute, Ind., 29. Evansville 30. Tipton 31. Kokomo Feb. 1. Peru 2. Huntington 3. La Porte 4. Michigan City 5.

**HEART OF CHICAGO** (Northern: Lincoln J. Carter, prop. : Jay Simms, mgr.): Tarrytown, N. Y., Jan. 25. Peekskill 26. Fishkill 27. Danbury, Conn., 28. Kingston, N. Y., 29. Newburgh 31. Catskill Feb. 1. Hudson 2. Albany 3-5. Annapolis 6. Mt. Pleasant 7. New Haven 8. Stamford 9. Greenwich 10. New Haven 11. Stamford 12. New Haven 13. Greenwich 14. Stamford 15. Greenwich 16. Greenwich 17. Greenwich 18. Greenwich 19. Greenwich 20. Greenwich 21. Greenwich 22. Greenwich 23. Greenwich 24. Greenwich 25. Greenwich 26. Greenwich 27. Greenwich 28. Greenwich 29. Greenwich 30. Greenwich 31. Greenwich 32. Greenwich 33. Greenwich 34. Greenwich 35. Greenwich 36. Greenwich 37. Greenwich 38. Greenwich 39. Greenwich 40. Greenwich 41. Greenwich 42. Greenwich 43. Greenwich 44. Greenwich 45. Greenwich 46. Greenwich 47. Greenwich 48. Greenwich 49. Greenwich 50. Greenwich 51. Greenwich 52. Greenwich 53. Greenwich 54. Greenwich 55. Greenwich 56. Greenwich 57. Greenwich 58. Greenwich 59. Greenwich 60. Greenwich 61. Greenwich 62. Greenwich 63. Greenwich 64. Greenwich 65. Greenwich 66. Greenwich 67. Greenwich 68. Greenwich 69. Greenwich 70. Greenwich 71. Greenwich 72. Greenwich 73. Greenwich 74. Greenwich 75. Greenwich 76. Greenwich 77. Greenwich 78. Greenwich 79. Greenwich 80. Greenwich 81. Greenwich 82. Greenwich 83. Greenwich 84. Greenwich 85. Greenwich 86. Greenwich 87. Greenwich 88. Greenwich 89. Greenwich 90. Greenwich 91. Greenwich 92. Greenwich 93. Greenwich 94. Greenwich 95. Greenwich 96. Greenwich 97. Greenwich 98. Greenwich 99. Greenwich 100. Greenwich 101. Greenwich 102. Greenwich 103. Greenwich 104. Greenwich 105. Greenwich 106. Greenwich 107. Greenwich 108. Greenwich 109. Greenwich 110. Greenwich 111. Greenwich 112. Greenwich 113. Greenwich 114. Greenwich 115.

**FRANCE MAID:** New York city Sept. 27—*indefinite*.  
**GIRL FROM PARIS:** (Boston co.; E. E. Rice, mgr.); Montreal, Can., Jan. 29-Feb. 5; Plattsburgh, N. Y., 7; Burlington, Vt., 8; St. Johnsbury 10; Portland, Me., 11, 12.

**GIRL FROM PARIS:** San Francisco, Cal., Jan. 24-Feb. 22.

**GRAN OPERA:** Spokane, Wash., Jan. 24-29.

**HANLON SUPERB:** (Edwin Warner, mgr.); Brooklyn, N. Y., Jan. 17-29; Waterbury, Conn., 31-Feb. 1; Newburgh, N. Y., 2; Binghamton 4, 5; Schenectady 7; Albany 8, 9; Rochester 10-12.

**HIGHWAYMAN:** New York city Dec. 13—*indefinite*.  
**IN GAY NEW YORK:** Philadelphia, Pa., Jan. 24-Feb. 5.

**JACK AND THE BEANSTALK:** Newark, N. J., Jan. 24-29.

**LILLIPUTIANS:** (Bosson Bros., mgr.); Louisville, Ky., Jan. 24-29; Columbus, O., 27-29; Indianapolis, Ind., 31-Feb. 2; Dayton, O., 3-5; Cincinnati 6-12.

**MIS-PHILADELPHIA:** (Junius Howe, mgr.); Chicago, Ill., Jan. 16-29; Kansas City, Mo., 31-Feb. 5.

**ONE ROUND OF PLEASURE:** St. Louis, Mo., Jan. 24-29.

**PALMER COX'S BROWNIES:** (Leon Mayer, mgr.); Aspen, Col., Jan. 25; Cripple Creek 26, 27; Pueblo 28; Colorado Springs 29; Lincoln, Neb., 31.

**PALMER OPERA:** Guelph, Can., Jan. 24-29.

**PHILHARMONIC CONCERT:** (Robt. J. Biehl, mgr.); Oak Harbor, O., Jan. 25, Clyde 27.

**SCHALCHI, MME.:** St. Joseph, Mo., Jan. 25; Lawrence, Kan., 26; Kansas City, Mo., 27; Topeka, Kan., 28; Leavenworth 29; Quincy, Ill., 31; Kokomo, Ind., Feb. 1; Burlington 2; Cedar Rapids 4; Davenport 5; La Crosse, Wis., 7; Winona 8; Minneapolis, Minn., 10; Detroit, Mich., 11.

**SOUSA BAND:** (E. R. Reynolds, mgr.); Reading, Pa., Jan. 25; Allentown 26; Youngstown, O., 27; Akron 28; Marion 29; Columbus 30; Middletown 31; Cincinnati Feb. 1; Indianapolis, Ind., 2; Marion 3; Chicago, Ill., 4, 5; St. Louis, Mo., 6; Springfield, Ill., 7; Birmingham 8; Peoria 9; Galesburg 10; Aurora 11; Ottawa 12.

**TELEPHONE GIRL:** (Lederer & Co., mgrs.); New York city Dec. 27—*indefinite*.

**THE GREEKS:** (Donnelly and Girard; Frank Calder, mgr.); Minneapolis, Minn., Jan. 23-26; St. Paul 27-29; Madison, Wis., Feb. 2; Milwaukee 3-5; Joliet, Ill., 7; South Bend, Ind., 8; Kalamazoo, Mich., 9; Grand Rapids 10, 11; Ft. Wayne, Ind., 12.

**KELLAR:** (Dudley McAdow, mgr.); Fredonia, N. Y., Jan. 25; Lockport 26; Rochester 27-29; Syracuse 31; Feb. 1; Oswego 2; Watertown 3; Ogdensburg 4; Little Falls 5.

**MARSHALL P. WILDER:** Adrian, Mich., Jan. 23; Aurora 24, 25; Elkhorn Feb. 2; Chicago 4; Decatur 8; Evansville, Ind., 10.

**MAY ALLEN:** Ft. Plain, N. Y., Jan. 25; Ilion 26; Johnstown 27; Gloversville 28; Mechanicville 29.

**NASHVILLE STUDENTS:** (Trenton, Mo., Jan. 25; Charleston 28; Columbus, Ky., 31).

**ROBERT G. INGERSOLL:** (C. P. Farrell, mgr.); Atlanta, Ga., Jan. 25; Savannah 26; New Orleans, La., 30; Houston, Tex., Feb. 2; Galveston 3; San Antonio 4; Waco 5; Ft. Worth 7; Dallas 8; Denison 10; Paris 11.

**HENRY E. DIXEY:** (Edward L. Bloom, mgr.); Minneapolis, Minn., Jan. 24-31.

**ELI PERKINS:** (Northampton, Mass., Jan. 25; Houlton, Me., 27; Alpens, Mich., 31; Bad Axe Feb. 1, Charlotte 2; Superior, Wis., 4; Bancroft, Ia., 5.

**FLINT:** (Hypnotist; W. M. Savage, mgr.); Council Bluffs, Ia., Jan. 24-29.

**THE GEISHA:** Milwaukee, Wis., Jan. 23-31.

**THE GEISHA (Daly):** New Haven, Conn., Jan. 25-29.

**BROOKLYN, N. Y., 27-29.**

**TWELVE TEMPTATIONS:** (Chas. H. Yale, mgr.); Newark, N. J., Jan. 25; Zanesville 26; Marietta 27; Parkersburg, W. Va., 28; Clarksburg 29; Cumberland, Md., 31; Harrisburg, Pa., Feb. 2; Reading 3; Allentown 4; Trenton, N. J., 5; Philadelphia, Pa., 7-12.

**WAITE COMIC OPERA:** (F. G. Harrison, mgr.); Wilmington, Del., Jan. 24-29; Easton, Pa., 31-Feb. 5; Trenton, N. J., 7-12.

**WANG:** Richmond, Va., Jan. 26.

**WEDDING DAY:** Buffalo, N. Y., Jan. 27-29.

**WHITNEY OPERA:** Boston, Mass., Jan. 24-31.

**WILBUR-KIRWIN (W. H. Fullwood, mgr.):** Augusta, Ga., Jan. 24-31; Wilmington, N. C., Feb. 1-7.

**WILBUR OPERA:** (Maud Daniel, mgr.); Troy, N. Y., Jan. 17-29.

#### VARIETY.

**ANI'S MONARCHS** (No. 1; Harry Hill, prop. and mgr.); Hartford, Conn., Jan. 24-25; Waterbury 26; New Haven 27-29; Philadelphia, Pa., 31-Feb. 12.

**ALLEN MAY NOVELTY:** Ft. Plain, N. Y., Jan. 25; Ilion 26; Johnstown 27; Gloversville 28; Mechanicville 29; Troy 31-Feb. 5.

**AMERICAN BEAUTY BURLESQUE:** (Bryant and Watson, props.; C. G. Ball, mgr.); Boston, Mass., Jan. 24-29.

**ANT'S MONARCHS** (No. 2; Harry Hill, prop. and mgr.); New York city, Jan. 24-29; Philadelphia, Pa., 31-Feb. 5; Baltimore, Md., 7-12.

**ANNA HELD:** Brooklyn, N. Y., Jan. 24-29; Boston, Mass., 31-Feb. 5.

**BIG SENSATION:** (Flynn and Sheridan, props.); Providence, R. I., Jan. 24-29; Boston, Mass., 31-Feb. 5.

**BLACK CROOK BURLESQUE:** Philadelphia, Pa., Jan. 17-29.

**BLACK PATTI'S TROUBADOURS:** (Vonnegel and Nolan, mgrs.); Seattle, Wash., Jan. 24-25; Tacoma 26; Portland, Ore., 27-29; Salem 31; Roseberg, Cal., Feb. 1, Travel 2, Red Bluff 3; Marysville 4; Sacramento 5; San Francisco 7-19.

**BOHEMIAN BURLESQUERS:** (Louis Robie, mgr.); New York city Jan. 24-29; Philadelphia, Pa., 31-Feb. 12.

**BON TON BURLESQUERS:** Fall River, Mass., Jan. 24-29.

**BROADWAY BURLESQUERS:** Cincinnati, O., Jan. 24-29.

**CASING OPERATIC BURLESQUERS:** Grand Rapids, Mich., Jan. 24-29; Indianapolis, Ind., 27-29.

**CITY CLUB (Minc's):** Washington, D. C., Jan. 24-29; Pittsburgh, Pa., 31-Feb. 5.

**CITY SPORTS:** Montreal, Can., Jan. 24-29; Manchester, N. H., 31-Feb. 2; Lawrence, Mass., 3-5.

**FLY FISH:** (Harold Cox, mgr.); Jersey City, N. J., Jan. 24-29.

**GAIETY THEATRE:** (Harry Clifford, mgr.); Chicago, Ill., Jan. 24-29.

**GAY GIRLS OF GOTHAM:** Cleveland, O., Jan. 24-29.

**GAY MASQUERADERS:** (Gus Hill, prop.); Robert Manchester, mgr.; Baltimore, Md., Jan. 24-29; Washington, D. C., 31-Feb. 5; Wheeling, W. Va., 7-12.

**GUS HILL WORLD OF NOVELTIES:** St. Louis, Mo., Jan. 23-29; Cleveland, O., 31-Feb. 5; Detroit, Mich., 7-12.

**HOPKINS' TRANS-OCEANICS (Eastern):** New York city Jan. 24-29.

**HOPKINS' TRANS-OCEANICS (Western):** Milwaukee, Wis., Jan. 24-29.

**HYDE COMEDIANS:** Philadelphia, Pa., Jan. 24-29; Washington, D. C., 31-Feb. 5.

**IRWIN BROS.:** Detroit, Mich., Jan. 24-29.

**KNICKERBOCKERS:** Philadelphia, Pa., Jan. 24-29.

**LANG BURLESQUERS:** Grand Rapids, Mich., Jan. 24-29.

**LONDON BELLES:** (Rose Sydell; J. H. Barnes, mgr.); Rochester, N. Y., Jan. 24-29.

**MANNING:** (Paterson, N. J., Jan. 24-29.

**MAY SHAW:** Lynn, Mass., Jan. 24-29.

**MERRY MAIDENS BURLESQUE:** (Maurice Jacobs, mgr.); Albany, N. Y., Jan. 24-29; Brooklyn, N. Y., 31-Feb. 5; Philadelphia, Pa., 7-12.

**MERRY WIDOWS BURLESQUE (Mizart's):** Butte, Mont., Jan. 24-29.

**MOULIN ROUGE:** Chicago, Ill., Jan. 24-29.

**NIGHT OWLS:** Reading, Pa., Jan. 24-29.

**OCTOORONS:** (John W. Isham, mgr.); Pittsburgh, Pa., Jan. 24-29; Johnstown 27; Altoona 28; Lancaster 29; Jersey City, N. J., 31-Feb. 1.

**ORIENTAL AMERICAN CO.** (John W. Isham, mgr.); Northwick, Eng., Jan. 24-29; Bacup 31, Feb. 1.

**ORIENTAL BURLESQUERS:** Troy, N. Y., Jan. 24-29.

**PARIAN BELLES (May Shaw):** Brockton, Mass., Jan. 17-19; Lawrence 20-22; Lynn 24-27.

**PARIAN WIDOWS:** Brooklyn, N. Y., Jan. 24-29.

**PERRUCHI-BELDEN:** (Eaton, Ga., Jan. 24-29; Millerville 31-Feb. 5; Anderson, S. C., 7-12.

**RENTZ - SANTLEY:** (Alice Leavitt, mgr.); New York city Jan. 24-29.

**RICE (Barton and Barton, mgrs.):** Buffalo, N. Y., Jan. 24-29; Binghamton 31-Feb. 2; Scranton, Pa., 3-5; Baltimore, Md., 7-12.

**ROSSO MIDGETS:** Pittsburgh, Pa., Jan. 24-29; Columbus, O., 31-Feb. 2; Dayton, 3-5; Cincinnati 6-12.

**RUSSELL BROS.:** Chicago, Ill., Jan. 17-29.

**SAN DEVERE:** Newark, N. J., Jan. 24-29.

**SOUTH BEFORE THE WAR:** Denver, Col., Jan. 24-29.

**SOUTHERN CAREW WALK AND SPECIALTY CO.:** John Graham, mgr.; Fall River, Mass., Jan. 24-25; Bristol, R. I., 26; Newport 27; Marlborough, Mass., 28-29.

**STEVE BRODIE:** (Gus Hill, prop.; C. W. Williams, mgr.); New York city Jan. 24-29; Brooklyn, N. Y., 31-Feb. 5; Jersey City, N. J., 7-12.

**TWENTIETH CENTURY MAIDS:** St. Louis, Mo., Jan. 24-29.

**VANITY FAIR:** (Gus Hill, prop.; Fred J. Huber, mgr.); Indianapolis, Ind., Jan. 24-29; St. Louis, Mo., 31-Feb. 5; Chicago, Ill., 7-12.

**VAUDEVILLE CLUB (Weber and Fields):** St. Louis, Mo., Jan. 24-29.

**VESTA TILLEY:** New York city Jan. 24-29.

#### MINSTRELS.

**AL. G. FIELD MINSTRELS:** (Colored; W. A. Junker, mgr.); Aurora, Ill., Jan. 25; Joliet 26; LaSalle 27; **AL. G. FIELD MINSTRELS (White):** Philadelphia, Pa., Jan. 24-29.

**DUMONT MINSTRELS:** (Geo. H. Barber, mgr.); Philadelphia, Pa., Nov. 15—*indefinite*.

**GEORGE OPERATIC COLORED MINSTRELS:** (T. J. Culligan, bus. mgr.); New Whatcom, Wash., Jan. 23, 24; Seattle 25-Feb. 5.

**GORTON MINSTRELS:** (C. H. Larkin, mgr.); Tampa, Fla., Jan. 25; Ocala 26; Gainesville 27; Thomasville, Ga., 28; Tallahassee, Fla., 29.

**HI HENRY:** Peckskill, N. Y., Jan. 25; Sing Sing 26.

**LEON W. WASHBURN MINSTRELS:** (J. M. Wall, mgr.); Brockton, Mass., Jan. 24, 25; Fall River, 26, 27.

**TAUNTON:** Jan. 26.

**THOMAS:** (John T. G. Gandy, bus. mgr.); New Haven, Conn., Jan. 25; Sing Sing 26.

**PRIMROSE AND WEST (Eastern):** Newark, N. J., Jan. 24-29.

**PRIMROSE AND WEST (Western):** Savannah, Ga., Jan. 25.

**RICHARDS AND PRINGLE:** (W. A. Busco, mgr.); Terrell, Tex., Jan. 25; Decatur Feb. 1; Bowie 2, Vernon 3; Wichita Falls 4; Gainesville 5; Ardmore, I. T., 7; Purcell 8; Oklahoma City, Ok., 9; Shawnee 10; Guthrie 11; Perry 12.

**WASHBURN MINSTRELS:** Brockton, Mass., Jan. 24, 25; Newport, R. I., 26, 27; Fall River, Mass., 28, 29.

**MISCELLANEOUS.**

**A. C. CARPENTER:** Washington, D. C., Jan. 10-29.

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## TELEGRAPHIC NEWS

## CHICAGO.

Mansfield, Herne, Goodwin, Hopper and Other Attractions—Hall's Chat.

(Special to The Mirror.)

CHICAGO, Jan. 24.

The advent of two such artists as Richard Mansfield and James A. Herne is liable to create a flutter, theatrically, in any city, especially if that city already has Nat Goodwin "in its midst," along with that king of fun in comic opera, De Wolf Hopper, with Two Little Vagrants "on the side," and Julia Stuart upholding the banner of the legitimate, to say nothing of Corbett. And that is our situation this week. Mansfield, Goodwin, Hopper, Herne, Stuart, and Corbett can appeal to all theatrical tastes. Mr. Mansfield may take exceptions to my linking his name with that of Mr. Corbett, but he must bear in mind the remark of the late Edwin Booth, made at the Players' Club, when he learned that Mr. Corbett had defeated Mr. Sullivan. "Thank God," he exclaimed, "the championship remains in the profession."

Richard Mansfield, the greatest actor of the day, had a splendid welcome at the Grand Opera House to-night, when he opened his annual engagement in *The Devil's Disciple*, his new play by Bernard Shaw. Dillon, his advance man, wrote me last week that *The Devil's Disciple* was coming to Chicago, and he sent his regards to W. T. Stead. In Dick Dudgeon, the talented artist has a part "built for him," and he made a great success. It is likely that during his long engagement here he will produce an entirely new play and give us his successful old repertoire. Meantime the Grand will be filled to its capacity.

In the police court the other day I was confronted by a colored man charged with larceny. It is not an unusual charge up my way, by any means, but the details bore the stamp of novelty. He was charged with stealing the white letters from the front window of a female barber shop. There's a plot for Lincoln J. Carter!

Nat Goodwin and Maxine Elliott have beaten Mr. Sothern and Miss Harned as joint matinee attraction, and *An American Citizen* beat the Hooley prize matinee record last Saturday week by several dollars. Mrs. Ryley's play fills the house at every performance, although the wonderful Nat is primarily responsible. It will run through this week and then we will have a genuine "first night," as Nathan Hale will have its first production on any stage Jan. 21. Clyde Fitch, the author, is here to rehearse it until it is fairly launched.

The Forty Club's annual ladies' dinner takes place to-morrow night at the Wellington. Those who will be present as club guests are Mr. and Mrs. Wilton Locklays, Mr. and Mrs. Charles H. Hoyt, Mr. and Mrs. Frederick Ward and Miss Ward, A. M. Palmer, Clyde Fitch, Mr. and Mrs. De Wolf Hopper, Nat C. Goodwin, Miss Maxine Elliott, and Miss Gertrude Elliott.

The law of supply and demand in the play-writing line has hampered Will Lackays. No actor has a firmer hold here in Chicago than he has, but, unfortunately, he lacks a suitable play. In *A Royal Secret* he made a personal success, but the play would not do. The public does not want David Garrick, well as he plays the titular role, and his *Moliere* is a delightful hit, but too light to carry a star. So William has wisely decided to wait until the author finds him his play, and he closed Saturday night at the Grand, and will go to New York this week. When he gets the right play they cannot stop him.

De Wolf Hopper opened in *El Capitan* before a big house at the Columbia last night. De Raugh's Military Band is an added feature, and the grand chorus of "The Stars and Stripes Forever" is worth going miles to hear. Hopper is always a favorite here.

"Funch" Wheeler has gone to Grand Rapids. He likes the unequalled sea bathing at that resort, and claims it is superior to that of Evansville, Ind.

The Sporting Duchess had two fine weeks at McVicker's, where that old favorite, James A. Herne, was cordially welcomed to-night in his great play, *Shore Acres*. His daughter, Julie Herne, does very well in the leading role. Mr. Herne, by the way, has nearly completed a dramatization of Helen M. Gardiner's novel, *An Unofficial Patriot*.

Eve Brodilque, of the Chicago press, the author of several bright little plays, was warmly welcomed home from a European trip the other night by the Press League, of which she is the president.

Our old friend, Joseph Murphy, had a fine week at the Schiller, where he presented *Shawn Rhine* the first three nights. Thursday night he revived *The Kerry Gow*—and the next day it snowed. Yesterday afternoon *The Two Little Vagrants* succeeded him, for the present week, and next Sunday jolly Fanny Rice comes with the cast of *Yum Yum* in the original Boston season of *The Mikado*.

Thomas W. Keene at the Grand Opera House this week is initiating the patrons of that house into the mysteries of tragedy. Years ago Robert Downing played his engagements there, but it remained for Mr. Keene to present a whole week of the best plays. Louis XI. was the play to-night, and the way it was received promises well for the week, which will be devoted to Richelieu, Richard III., Othello, Julius Caesar, and *The Merchant of Venice*.

The Mysterious Mr. Bugle is the medium by which the Tremont returns to the drama after more than a month of comic operas, and the success which Mrs. Ryley's other farces had had here was responsible for the great house to-night. Joseph Holland is a prime favorite here.

James J. Corbett, who had a great big week at the Academy in *The Naval Cadet*, followed Darkest Russia at the Alhambra yesterday. Mr. Corbett is now rehearsing his new play at the Schiller, and the rehearsals are being personally directed by the author, Henry Guy Carlton.

Under the Polar Star follows *The Cherry Pickers* at the Lincoln this week, and over at the Bijou *The American Girl* succeeds *Down in Dixie*.

I wish that the management of the outlying theatres here would send me the casts of their plays. It would save me occasional embarrassment. I met Ralph Delmore on the street the other day, and asked if he was passing through. "No" he replied bitterly "I am here with Daniel Bandman." I knew that Bandman had not acted for years and I learned that Ralph was out at the Lincoln with *The Cherry Pickers*. But how am I to know? I industriously circulated the report that he was here with *The Cherry Pickers*, and later in the week it came back to me with a twist. Some one said he was here with "the Cherry Sisters."

The Charity Ball is being presented by the stock company at Hopkins' this week. Next week the Rogers Brothers do their specialty there, as *One Round of Pleasure* "rests" for seven days after St. Louis.

Frank Moynihan saw in *THE MIRROR* that Feb. 12 was a legal holiday, and he asked me

whv. I told him it was Lincoln's Birthday. "Well," he said, "I knew that The Heart of Chicago had made as big a hit as *The Tornado*, but I didn't think they would celebrate Carter's birthday yet awhile."

There was a big celebration of the Chinese New Year here last week. Regards to John E. Ince. William G. Beach please write.

"Biff" HALL.

## BOSTON.

A Night of Novelties—New and Old Bills—

Hub Happenings.

(Special to The Mirror.)

BOSTON, Jan. 24.

It was hard work trying to decide where to go in Boston to-night, for there were two novelties, which ran neck and neck for popular favor—the third heat in the race for approval of the Chinese plays, with *The First Born* ahead so far as Boston is concerned, and the first production of a new comic opera by the Whitney Comic Opera company.

In my letter last week I told of the surprise occasioned by the announcement that *The First Born* was to be given in Boston at the Castle Square a week ahead of the long advertised date of *The Cat* and the *Cherub*. This is the first real novelty that the Castle Square forces have tackled, as all their other plays have been given here before by other companies, but this was a first night indeed, and the theatre was packed as never before. Francis Powers had been on for two weeks rehearsing the stock company, and May Buckley was able, on account of the postponement of John Drew's production of *One Summer's Day* in other cities, to take her original part. The piece made an unquestioned sensation here and a big week is certain. This is the full cast:

Loey Tsing	May Buckley
Cho Pow	Lizzie Morgan
Chan Lee	Rose Morrison
Doctor Pow Len	J. L. Seeley
Man Low Yek	John H. Walker
Chan Wang	William Humphrey
Hop Kee	Horace Lewis
Chun Woe	Charles Mackay
Kwa Kee	William Charles Mason
Duck Low	N. H. Fowler
Sun Chow	John J. Geary
A Chinese Ragpicker	David De Wolf
A Provision Dealer	Fong Get
Chan Toy	Adie Rose or James Kelley
Way Get	Tony Cummings

*Sweetharts* was given before the play by John Gilmour, Lindsay Morrison, Lillian Lawrence and Mary Sanders, the strongest quartette possible at the Castle Square for the piece.

Down at the Park was the other novelty of the night, the first production here of *A Normandy Wedding*, an adaptation from the French by J. Cheever Goodwin, William Furst furnishing the music. The theatre was packed to wish success to the Whitney Opera company, which is unusually strong, including Richard F. Carroll, Leonard Walker, Louis Delange and A. L. Holbrook, Ole Norman, William Redstone, J. N. New, A. W. Walker and Albert Widmer, Evelyn Gordon, Ida Mullen, Mabel Bouton, Adele Barker, Fannie Briscoe, Lenor Harris, Mabel Collins, and Marion Harland.

The scene of the opera is laid in Normandy about fifty years ago, the first act showing the dwelling and courtyard adjoining it of Papa Papperstraus, a supposedly wealthy cider merchant. The second act is laid in the street of a Normandy village, and the third shows a quaint, old-fashioned Normandy interior.

Papa Papperstraus, the principal comedy character of the opera, is believed to be a very wealthy man, while in reality he has been relying on a fortunate marriage for his only daughter, which marriage is supposed to have taken place just prior to the rise of the curtain on the first act to help him through his difficulties, and enable him to silence the clamoring tradesmen. During the wedding breakfast which occurs in act first he sends a note to his son-in-law by one of the bridesmaids, who then and there delivers one from his son-in-law to him, each acquainting the other with the fact that his supposed millions have no real existence. At this juncture a wandering nephew returns with the will of a pirate uncle from Borneo, and a fortune to bestow upon the already married young lady, provided she accepts this nephew as her husband, and also provided the nephew accepts her as a wife. But should either party refuse the other, these millions are to go to charity. The next two acts are spent in endeavoring to unmarry the already married daughter, or to have her hand refused by the custodian of the millions, and everything is ended happily.

The adaptation has been felicitously made. Richard F. Carroll is genuinely funny, and Ida Mullen, a prime Boston favorite, who has not been here for three years, made a success to rival that of *Yum Yum* in the original Boston season of *The Mikado*.

Thomas W. Keene at the Grand Opera House this week is initiating the patrons of that house into the mysteries of tragedy. Years ago Robert Downing played his engagements there, but it remained for Mr. Keene to present a whole week of the best plays. Louis XI. was the play to-night, and the way it was received promises well for the week, which will be devoted to Richelieu, Richard III., Othello, Julius Caesar, and *The Merchant of Venice*.

The Mysterious Mr. Bugle is the medium by which the Tremont returns to the drama after more than a month of comic operas, and the success which Mrs. Ryley's other farces had had here was responsible for the great house to-night. Joseph Holland is a prime favorite here.

James J. Corbett, who had a great big week at the Academy in *The Naval Cadet*, followed Darkest Russia at the Alhambra yesterday. Mr. Corbett is now rehearsing his new play at the Schiller, and the rehearsals are being personally directed by the author, Henry Guy Carlton.

Under the Polar Star follows *The Cherry Pickers* at the Lincoln this week, and over at the Bijou *The American Girl* succeeds *Down in Dixie*.

I wish that the management of the outlying theatres here would send me the casts of their plays. It would save me occasional embarrassment. I met Ralph Delmore on the street the other day, and asked if he was passing through. "No" he replied bitterly "I am here with Daniel Bandman." I knew that Bandman had not acted for years and I learned that Ralph was out at the Lincoln with *The Cherry Pickers*. But how am I to know? I industriously circulated the report that he was here with *The Cherry Pickers*, and later in the week it came back to me with a twist. Some one said he was here with "the Cherry Sisters."

Henry Miller's last week at the Hollis Street will give Boston the last opportunity to see *Heartsease*, as he has begun the rehearsals of a new play called *The Master*, which will be given

its production in New York in the course of two or three weeks. There has been a tremendous sale for the opening of the engagement of *The Heart of Maryland*, which will be a deserved testimonial to Charles J. Rich, the assistant manager of the theatre.

This is the last week of *The Bride Elect* at the Boston. Anna Held and *The Cat* and the *Cherub* will follow, to be succeeded by Lillian Russell, Della Fox, and Jefferson d'Angelo in *The Wedding Day*.

*The Boy Detective* is the drama at the Grand this week.

The announcement that Adelade Mason, the daughter of Marion Manola, had been engaged to marry Charles Dana Barrows, of Portland, Maine, occasioned much surprise among the Boston friends of Mr. Barrows, who was one of the best known Dartmouth men of recent years, and this city is full of them. Mr. Barrows' brother, Malcolm, is teaching in Melrose, one of the suburbs of Boston, and made a great hit as the soubrette of the *Castel Theatricals* last year. He is a nephew of Thomas B. Reed.

There was a sensation in Boston last week when it was learned that Edward A. Knight, confidential clerk and manager of the loan establishment of Dr. John F. Canning, who succeeded the late John Stetson, had disappeared with diamonds valued at about \$50,000. Knight was trusted implicitly. On Sunday he went to the office and telephoned to the burglar alarm office whose electrical apparatus is connected with the safe, telling the man in charge to throw off the switch, as he was going to work in the place. Knight's voice was recognized and the switch was thrown back, and therefore there was no excitement, as would naturally have been caused by the ringing of the burglar alarm. Exactly twenty-one minutes later the gong in their establishment rang, showing that the safe had again been closed.

It took nearly a day to get the safe open the next day, and Dr. Canning would like to get a glimpse of his elusive manager. The property missing is what is known as "unredeemed pledges," but among them are the famous Dixey diamonds, which were the drawing card of *Adonia*, in the days when the fame of the play was at its height. Among these is a ring worth \$1,000; a medallion with its chain valued at \$3,000, and some other trinkets which would bring at least another \$1,000. Henry Dixey decked himself with these in the prosperous days, but they were pawned to John Stetson so long ago that the interest due on them now amounts to almost \$3,000.

A ruby, on which John Stetson advanced \$1,500, is missing, and a \$2,000 pair of earrings. Search has been made everywhere, but Knight is nowhere to be found.

Charlotte Hunt, who was a child actress here six years ago, will take a prominent part in *Hoodman Blinde*, when the Bowdoin Square stock company put it on next week.

Charles Drew has been added to the cast of *The Bride Elect*, playing the prime minister with excellent effect.

At the last meeting of the *Playgoers' Club*, Mrs. Agnes Booth-Schoefield was the guest of honor at the reception, and several others playing in town were present, including Lillian Carlsmith, Christie MacDowell, John E. Kellard, Louise Galloway, William Cullington, Eleanor Merron, Rachel Noah and Elliott Emaknak.

It looks as if Manager Atkinson proposed to gratify the public demand for comic opera at popular prices, which has been unsatisfied since the departure of the warblers from the Castle Square. He has organized a company which will appear in the new Bates Hall Auditorium next week, opening with *Said Pasha*, which will be followed by many other standard comic operas. The company have a chorus of thirty and the principals are Carrie Roma, Lizzie Gonzalez, Mamie Emmett, Mattie Reeves, J. C. Taylor, Frank French, Robert Kane, John E. Young, Tom Whyte, and James Donnelly, and Cari von Wagners will be the musical director.

Cecil Moffit, the child actress, only joined Thomas W. Keene's company a fortnight ago, but she has made an unquestioned hit.

Von Prittitzwitz Palm is designing the illustrations for Lillian Burkhart's fairy play, *The Lady of the Rowan Tree*, which will be produced at Keith's early in the Spring.

Ida Mullen has secured the rights to a number of Lotta's plays, and will star in them next season.

JAY BENTON.

PHILADELPHIA.

Offerings for the Week—Mrs. Fiske's Continued Success—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Jan. 24.

The brilliant three weeks' engagement of Mrs. Fiske in *Tess of the D'Urbervilles* at the Park will close on Saturday evening, after having achieved a success worthy of the star's genius and talents.

The following from the *Public Ledger*, the most conservative of Philadelphia dailies, deserves reproduction: "Each character is clean cut as a cameo, and all are admirably acted. But above all, the Tess of Mrs. Fiske shines conspicuously. Mrs. Fiske is undoubtedly one of the greatest actresses of the present day. She possesses in the highest degree those rare gifts of simplicity and naturalness of manner that reminds one of Duse and Eileen Terry at their best." The attraction that follows Jan. 31 is *Primrose* and *West's Minstrels*.

John Drew in *A Marriage of Convenience* is in his second and last week at the Broad Street to medium patronage. The *Bride Elect* next week, to be followed by *The Ballet Girl*.

The Chestnut Street Theatre continues with *Secret Service* in its third week, and will be followed Feb. 7 by *Herbert Kincey* and *Edie Shannon* in *A Coat of Many Colors*.

Denman Thompson has done well at the Chestnut Street Opera House with *The Old Home*, especially in the upper galleries, and his second and last week promises equal returns.

The Circus Girl comes here Jan. 31 for two weeks, to be followed by *The Ballet Girl*.

The Auditorium is crowded to-night to welcome Hyde's Comedians, which stands high in favor as an old and tried combination, presenting every season a first-class array of refined and noted features. Prominent in the bill are Helene Mora, with her songs, a great card; McIntyre and Heath, Williams and Walker, Charles R. Sweet, Canfield and Carleton, the De Koch Troupe, the Randa, and Lafayette.

Next week *Baroness Blanc's Vaudeville* combination. Feb. 7 *Twelve Temptations*.

Madeleine, or the *Magic Kiss*, by the Castle Square Opera company at the Grand Opera House, is being exquisitely rendered this even-

ing, surrounded by spectacular mountings and with a large chorus and an excellent cast. Hilda Hollins as Madeleine was well received, and proved a good acquisition to the company. Thomas H. Pease as Frederic; Jessie Fairbank, Oscar Girard, Gertrude Quinal, Frank Wooley, and Nedde Morrison had prominent roles. Business as usual was large. For week of Jan. 31 Lucia, with Signor Del Prete. To follow, Erminie, with Pauline Hall in her original role.

In Gay New York returned to-night to the Walnut Street. Charles Coghlan in *The Royal Box* Feb. 7.

Carmen, with Valerie Bergere in the title-role, Edward Bell as Don Jose, with the superb stock company aiding in giving a most perfect rendition of this popular play, attracted a crowded audience to-night at the Girard Avenue Theatre. New scenery and splendid bright costumes add realism to the production

her engagements and employment of local civilians. The bill grows out of agitation over the Marine Band tour.

Mrs. Frances Hodgson Burnett gave a theatre party at the National Wednesday night. Four boxes were occupied by her guests, who after the performance of *A Lady of Quality* were entertained at supper by the distinguished author. Mrs. Burnett intends sailing for Europe next Saturday.

Managers Luckett and Dwyer, of the Columbia Theatre, are being congratulated on every side on the independent policy they intend to pursue in the management and direction of their house in the future.

Tom Jefferson, manager of Joseph Jefferson, stopped off here for a day while on his way to the Jefferson plantation, at New Iberia, La., where he will remain until the Spring season opens.

Frank L. Goodwin, Rhea's manager, accompanied by Business-Manager Daniel Finn, has been in the city for a week past attending to the preliminaries of Miss Rhea's Washington engagement.

Elsie Lower, the clever little Washington dancer, has joined William Barry's company in *The Rising Generation*. Miss Lower was with the company last season.

Rev. D. J. Stafford's lecture on *Hamlet* drew a big audience to the Columbia Theatre Sunday night.

JOHN T. WARDE

#### CINCINNATI.

Current Offerings—Summer Opera—Receivers for Zoo—Gossip.

(Special to *The Mirror*.)

CINCINNATI, Jan. 24.

No actor who comes to Cincinnati is a greater social favorite than E. H. Sothern. At the Grand to-night Mr. Sothern, with Virginia Harned as leading lady, scored a hit in *The Adventure of Lady Ursula*. Wednesday matinee and Saturday evening Lord Chumley will be given. Sol Smith Russell in repertoire is underlined.

The Neill Stock company is continuing its heavy business at the Pike this week, where *The Wife* is the bill. The matinee houses are thronged with ladies. No pains are spared by the management to make the productions adequate in every way, and especially as regards costumes and scenic requirements.

George W. Monroe, well known as the unctuous Aunt Bridget, began a big engagement at the Walnut Sunday afternoon in *A Happy Little Home*. In the cast were Fred Peters, Joseph Nathan, Dawn Leroy, Edwin, Annie Lloyd, Laura Bennett, and others. The singing and dancing were above the ordinary.

The Electrician opened at Henck's to two rousing houses yesterday. The play is replete with realistic mechanical effects. Florence Stone, the leading lady, is a former Cincinnati girl.

Brady's stock company at the Star, headed by Willis Granger and Selma Herman, produced yesterday *Master and Man*, the powerful English melodrama, and will continue it the current week.

McGinty the Sport, with Joe Flynn as the star, is at the Fountain Square. It contains many novel and pleasing specialties, and will have a good share of the local business.

Sousa's peerless band will give its annual concert at Music Hall, Feb. 1.

Avery's Museum has a varied programme, consisting of John Richards and Pauline Parker in a sketch, *The Rain Makers*; Brumage and Clark in *Weary Willie and The Twentieth Century Girl*; and John Foster, Tom Williams, and James Flynn in *Sixth Street Hill*.

Colonel Billy Thompson, the manager of the Boston Lyric Opera company, has made arrangements to play his company at Chester Park during the Summer season. J. K. Murray, W. H. Clark, Clara Lane, and all the old favorites who were so successful in August and September last, will be seen again.

The Zoological Gardens are now in the hands of receivers, who were appointed by the court upon the application of the directors. The gardens have been in a bad way financially for a long time, and this action has been taken in anticipation of a similar movement on the part of creditors. The receivers will continue to run the Zoo on the same lines as in the past pending the settlement of the difficulties. The public regret has been widespread.

WILLIAM SAMPSON.

#### BALTIMORE.

A Lady of Quality Pictures—At Other Houses—Local Gossip.

(Special to *The Mirror*.)

BALTIMORE, Jan. 24.

A large audience greeted Julia Arthur when she presented this evening at Ford's *A Lady of Quality*. The reputation achieved by her in New York in the character of Clorinda Wildair had preceded her here, and a great deal was expected of her. Miss Arthur fully sustained and justified the favorable criticism she has so far received. The company affording support to the star is in all respects good, including Edwin Arden, Scot Inglis, George Woodward, Robert McWade, Joseph Allen, Lawrence Miller, Florence Conron, Ethel Knight Mollison, and Mary Bingham. Next week, Ward and Vokes in *The Governors*.

At the Academy of Music Otis Skinner, supported by Maud Durbin, Frederick Mosley, and a competent company, presented *Prince Randolph*. The production is well mounted and appropriately costumed, and should enjoy a week of good business. It will be followed by *The Old Homestead*.

To-night the Lyceum Theatre Stock company began its seventeenth week of its existence, which, by the way, has been one continued and unadulterated success, by presenting to the patrons of the Lyceum Augustin Daly's delightful comedy, *A Night Off*. The work of the company in this last play is fully up to the high standard of the season. In the role of Nisbe, Jennie Kennard gives us a charming creation, entirely free from any attempt at imitation, and, as the broken down histrionic genius, Marcus Brutus Snap, Scott Cooper again demonstrates what a really capital actor he is. The character of Justin Babbitt, made famous by the late James Lewis, was entrusted to John Craven, who handled it with excellent taste and judgment. John Flood and William Harcourt were both cast in congenial roles. Sweet Lavender is underlined for next week.

The Woman in Black drew a large audience to the Holliday Street, where it was produced by one of Jacob Litt's companies in a very satisfactory manner. *Blaney's A Hired Girl* will follow.

*The Rags in A Hot Old Time* is the attraction at the Auditorium, where they had a good opening this afternoon. The specialties are all very good and the entertainment is bright and dashing.

Innes' Band and the Garland Orchestra will

join in a grand concert at the Music Hall Feb. 1.

The stock company at the Lyceum has been doing an enormous business. It was feared that Mr. Mansfield coming in for a week might turn the drift of popular patronage, but the proof shows that this fear was unfounded, as last week, on the return of the stock company, business was larger than at any time during the season. By this it must be understood that more people were turned away, for the capacity of the house has been tested time and again during the season.

Harry Connor scored a genuine hit last week in *A Stranger in New York*. He was entertained by the Catholic Club at a smoker given in his honor.

Business-Manager Tunis F. Dean, who recently had a severe attack of illness, is gradually growing stronger.

HAROLD RUTLEDGE.

#### ST. LOUIS.

At the Theatres—Columbia Soon to Open—Items of Interest.

(Special to *The Mirror*.)

ST. LOUIS, Jan. 24.

Last night a large audience saw the opening performance of Hoyt's latest success, *A Stranger in New York*, at the Century. It was beautifully produced, and the musical numbers of unusual excellence. Otis Harlan and Anna Boyd were the central figures.

One Round of Pleasure was seen at the Olympia last night.

Harry Morris' Twentieth Century Maids are playing a return engagement at the Standard this week, opening to an immense audience yesterday afternoon. It is an entertaining show, with good burlesques and olio.

Hopkins' splendidly equipped stock company presented *The Banker's Daughter* twice yesterday day to crowded houses. The living pictures were new. The vaudeville was headed by the Northern Troupe.

Uncle Tom's Cabin was presented at the Imperial twice yesterday, and the production was put on in unusually good style. A big cake walk was introduced, and was an immense success.

Marie Wainwright was seen at Havlin's yesterday in *Shall We Forgive Her*. It was most admirably acted and staged, and two big audiences enjoyed it.

Professor Caraway and his sister, Virginia, known as the American Mahatmas, gave a most interesting performance at the Fourteenth Street last night. As a mind reader, Mr. Caraway is a marvel, and his exhibition of hypnotism is almost perfect and very entertaining.

A big audience saw the opening performance.

The owners of the New Columbia have been rushing their house to completion. They now think they will be able to open the season about the middle of February.

J. E. Clifford, a well-known newspaper man, formerly with the *Chronicle* and *Post-Dispatch*, is now the business-manager for Professor Caraway. He has been doing some very bright and telling work.

"Bud" Mantz's benefit last Monday night at the Olympia brought that popular treasurer a pocket full of dollars.

Charles P. Salisbury, the manager of the New Columbia, is in the city, having arrived last Thursday, to complete the final arrangements for the opening.

W. C. HOWLAND.

#### A SUCCESSFUL CINCINNATI THEATRE.

D. H. Hunt, manager of the Pike Opera House, Cincinnati, is spending a few days in town. He has abandoned vaudeville at the Pike, and is playing the Neill Stock company, which is now in its fifth week there, to very large business.

"The plays are mounted more elaborately at the Pike than in any of the stock theatres I have visited," said Mr. Hunt yesterday. "The stock companies throughout the country are nearly all very successful and are drawing the best class of patrons. I have recently visited the companies at Baltimore, Philadelphia, Brooklyn, and Boston, and in each case I found them prospering."

"My purpose in coming East this time is to arrange for next season's productions at the Pike. There is no truth in the inspired rumors that we are to give up our lease of that house, or that opposition theatres are going to close us up. The Pike is one of the best paying theatres in the West, and it has naturally aroused the envy of less successful competitors."

"Vaudeville in Cincinnati was only a fad with the better class of people; therefore I changed to the stock system the moment vaudeville began to wane. I consider the Neill Stock company one of the strongest organizations of the kind in the country outside of New York. The Cincinnati newspapers give us the credit of presenting better performances and productions than two-thirds of the traveling companies that visit our city."

"We have just spent \$11,000 in refitting and renovating the house, and I think we have one of the handsomest and most comfortable theatres in the West."

"We occasionally present a strong special attraction, having tried that experiment most successfully. For later in the present season, I have booked such attractions as Francis Wilson, Madame Modjecka, and Anna Held. I have made it a rule never to present a high priced attraction that is not worth the price charged, and in this way I have secured the confidence of the public to a greater extent perhaps than could have been done in any other way. This was notably demonstrated in the recent engagement at the Pike of Mrs. Fiske, when she drew over \$8,100—that being the largest week's receipts any company has had in Cincinnati in years."

#### MARDI GRAS, NEW ORLEANS.

As usual, great preparations are being made for the Mardi Gras festivities in the Crescent City. The occasion attracts people from all parts of the United States. The Southern Rail way as usual for the occasion, sells tickets at one fare for the round trip. Tickets on sale Feb. 16 to 21 inclusive, good to return until March 3d. The time between New York and New Orleans is 38 hours. Double daily service. Vestibuled Limited leaves New York daily at 4:20 P.M. Operated solid New York to New Orleans, with Dining and Pullman Drawing Room Sleeping Car and first-class coach. The United States Fast Mail leaves New York 12:05 o'clock night, with through Pullman Drawing Room Sleeping Cars, New York to New Orleans. For full particulars, call on or address Alex. S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York. \*\*

#### THE DEATH OF CHARLES T. PARSLOE.

Charles T. Parsloe, after a lingering illness, died of apoplexy last Saturday afternoon, at his residence, 308 West Twenty-sixth Street, New York city, where the funeral took place yesterday morning at 11 o'clock, under the auspices of the Actors' Fund of America, of which organization Mr. Parsloe had been a member for a number of years. The Episcopal burial service was read by the Rev. Mr. Brodnax, and many handsome floral pieces were contributed by friends of Mr. Parsloe, who was very popular with members of the theatrical profession.

Besides Mrs. Parsloe and other members of the family, the funeral was attended by Louis Aldrich, Frank G. Cotter, Harry Bradley, John Mathews, J. J. Spies, Sheridan Corbin, Lester Gurney, Myron Leffingwell, Frank Hawley, James Vincent, Constance Hamlin, John Jennings, Peter Reynolds, Miss Kraus, Miss Vincent, Mrs. Barnes, Frank Stark, Adolph Bernard, and Gil Robinson. The interment was in the Actors' Fund plot in Evergreen Cemetery. Mr. Parsloe was married on April 24, 1864, to Hattie A. Elliott, who retired from the stage after her marriage. His son, Charles H. Parsloe, is about twenty-eight years old.

Mr. Parsloe was born in New York city Oct. 1, 1836. His father, Charles T. Parsloe, was an English actor who came to this country about 1829, and was well known on the New York stage. He afterward opened the first regular dramatic agency in New York.

The younger Parsloe commenced his career as callboy at Burton's Chambers Street Theatre in 1850. A few years afterward he was entrusted with small parts, newsboys, half grown boys, and so forth. The season of 1856-57 was a regular member of Burton's New Theatre. The following two seasons he was engaged by William Stuart and Dion Boucicault for Wallack's old theatre in lower Broadway, remaining there until Lester Wallack opened his new house (now the Star). Colonel T. Alston Brown says that while at the old theatre young Parsloe became identified with character bits, comic dancing, pantomime, etc., and was quite a favorite with his audiences. At the new "Wallack's" he firmly established his reputation as a character actor. He afterward made a pronounced hit as Dick, the circus boy, in T. B. De Walden's comedy of *Sam*, in which Frank Chanfrau played the title-role. He had served a short apprenticeship with a traveling circus, and was quite proficient in acrobatic tumbling and circus antics in general. He made another hit as Bob the Newsboy in *The Streets of New York*, when Frank Mayo played the part of Badger.

In 1875 he played the part of Nym in George Rignold's revival of *Henry V*. at Booth's Theatre. The year following he was cast for a Chinese character part in *The Two Men of Sandy Bar*, which was written by Bret Harte for Stuart Robson. The play was a failure, but Mr. Parsloe made a strong impression. It was universally acknowledged that he had copied with singular accuracy the personal appearance, the effeminate voice, the peculiar gait, and the pigeon English of the "Heathen Chinee" of the Pacific Slope. His hit in *The Two Men of Sandy Bar* resulted in Mark Twain and Bret Harte collaborating on a play called *Ah Sin*, in which he played the title-role. The play was originally produced in Washington in 1876, and was afterward used by Mr. Parsloe on his first starring tour. In 1879 he was engaged to strengthen the cast of *The Danites*, and made another hit in the part of Washee Washee.

On Sept. 16, 1879, he originated the Chinaman, Wing Lee, at the Union Square Theatre production of *My Partner*, when Louis Aldrich played the part of Joe Saunders. The piece had been written by Bartley Campbell for Louis Aldrich, who entered into a five years' partnership with Mr. Parsloe, according to which he (Parsloe) received 40 per cent. of the profits of their joint starring tour. In the course of five years they appeared in *My Partner* all over the country. Mr. Parsloe, however, didn't make the large fortune out of the play that he has been credited with by the daily press.

Mr. Aldrich told a *MIRROR* representative yesterday that Mr. Parsloe's profits amounted to about \$63,000, of which sum he (Parsloe) retained about \$40,000 at the end of their five years' partnership.

Mr. Aldrich lost \$5,000 when he took Charles T. Vincent's play, *A Grass Widow*, on the road in 1887, and he also lost considerable money through the shrinkage in value and forced sale of several houses he had bought in New York city. But Mr. Aldrich insisted that Mr. Parsloe was never a speculator in any sense.

Owing to his pecuniary losses he returned to the stage in 1892 as *B'lsawin Bill Bowlin* in *The Essign*, and made a tour with that company. On Nov. 27, 1893, he assumed the part of the old negro during the engagement of *In Old Kentucky* at the Academy of Music, New York.

About three years ago Mr. Parsloe was stricken with paralysis and had been an invalid since then. Mr. Aldrich spoke in eulogistic terms of Mr. Parsloe's ability as an actor. He said that he was a thorough artist, and would never exaggerate or step out of the character for the sake of making a telling point to gain applause, nor would he indulge in horseplay to gain a laugh. Mr. Parsloe was an amiable, unobtrusive gentleman, a fine actor who was very fond of his profession, and his death is greatly deplored by a large circle of friends.

#### MCKEE RANKIN'S STOCK COMPANY.

McKee Rankin has decided to quit vaudeville and form a stock company. Some time after the closing at the Murray Hill Theatre a local capitalist, whose name Mr. Rankin says he is not at liberty to give, saw Miss O'Neill act and is said to have immediately offered to back a company to support her in one of the larger cities. After five weeks in vaudeville, Mr. Rankin has determined to accept the propositions made to him, and has already started to engage a strong organization to appear with his star. So far the people secured are said to be E. J. Henley, Rose Eytting, Andrew Robson, and H. A. Weaver. The plan is to handsomely present both new and old plays. The organization will open either Feb. 7 or 14. Mr. Rankin refused to name the city that had been selected, but it is understood that Philadelphia is the place settled upon.

#### TO TOUR LILLIAN RUSSELL.

Efforts are being exerted toward the formation of an opera company for next season which will star Lillian Russell and present a repertoire of standard operas, including *Martha*, *Faust*, and *The Bohemian Girl*. The enterprise is being promoted by Will J. Davis, who will be the manager of the company.

It was reported that Jessie Bartlett Davis and Eugenie Cowles, of *The Bostonians*, had been engaged for the new organization. Miss Davis has declined the offer, and has signed with *The Bostonians* for next season, and Mr. Cowles, it is stated positively, will not be a member of Miss Russell's company.

#### THE HACKETT-MANNERING MARRIAGE.



MRS. HACKETT (MARY MANNERING).

The rumors so often current regarding the marriage of James K. Hackett and Mary Mannering, of the Lyceum Theatre stock company, were set at rest on Sunday, when the fact was disclosed that the couple had been wedded at the New Amsterdam Hotel on May 2, two days before their betrothal was announced in the papers. Although the fact that the ceremony had been performed was known to their intimate friends, both Mr. Hackett and Miss Mannering desired that the news should be kept from the public, and it was only by chance that the story leaked out.

Mr. Hackett was seen by a *MIRROR* man at his home last evening. He has just recovered from a severe attack of typhoid fever, and went out on Sunday for the first time since his illness. After telling of his marriage, he said regarding his plans for the future:

"It is almost certain that I will not be a member of the Lyceum company next season. I have numerous other plans in view, and am now negotiating for an engagement in London in the Fall, which probably will be arranged satisfactorily. I have also had numerous offers to appear in this country. Miss Mann

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JANUARY 29, 1898.

## Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

Week Ending January 29.

New York.

METROPOLIS (Third Ave. and 142d St.), NORTHERN LIGHTS.  
OLYMPIC (Third Ave. bet. 189th and 190th Sts.), ROSEN'S  
BOHEMIAN BURLESQUES.

HARLEM OPERA HOUSE (125th St. bet. Seventh Ave.),  
FRANK DANIELS IN THE IDOL'S EYE.

COLUMBUS (130th St. bet. Lexington Ave.), VERA TILLEY.

PLEASURE PALACE (56th St. bet. Lexington and Third Aves.).

PROCTOR'S VAUDEVILLE—AFTERNOON AND EVENING.

OLYMPIA (Broadway and 40th St.), Closed.

LYRIC (Broadway and 44th St.), Closed.

AMERICAN (Eighth Ave., 43d and 41st Sts.), EDISON.

MURRAY HILL (Lexington Ave. and 41st St.), Closed.

BROADWAY (Broadway and 41st St.), THE HIGHWAYMAN—  
43 to 49 Times.

EMPIRE (Broadway and 40th St.), THE CONQUEROR—24 to  
51 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and  
40th Sts.), GERMAN AND ITALIAN OPERA.

THE CASINO (Broadway and 39th St.), THE TELEPHONE

KNICKERBOKER (Broadway and 39th St.), JULIA MAR-  
LOWE AS THE COURTESAN VALERIA.

HERALD SQUARE (Broadway and 35th St.), THE FRENCH

MAID—130 to 145 Times.

GARRICK (30th St. East of Sixth Ave.), THE LITTLE

BITTER—45 plus 50 to 90 Times.

KOSTER & BIAL'S (145-149 West 34th St.), VARIETY AND

VAUDEVILLE.

MANHATTAN (1905-1927 Broadway), THE BALLET GIRL—  
41 to 45 Times.

THIRD AVENUE (Third Ave. and 31st St.), MCROBBIE'S

TWINS.

BLIJOU (1939 Broadway), THE SWELL MISS FITZWELL—82

to 86 Times.

WALLACK'S (Broadway and 30th St.), THE GIRL FROM

PARIS.

DALY'S (Broadway and 30th St.), TWELFTH NIGHT—1 to

7 Times.

WEBER AND FIELDING (Broadway and 30th St.), POUNCE

CAFE—51 to 60 Times.

JACK'S (Broadway and 29th St.), BURLESQUE.

FIFTH AVENUE (Broadway and 29th St.), FANNY DAVEN-  
PORT IN REPERTORY.

THE GARDEN (Madison Ave. and 27th St.), THE ROYAL

BOX—21 plus 15 to 22 times.

MINER'S (312-314 Eighth Ave.), RENTZ-SANTLEY COMPANY.

HOYT'S (24th St. bet. Broadway), A NEW YORKER—8 to 14

times.

LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE TREE

OF KNOWLEDGE—1 to 5 times.

GRAND OPERA HOUSE (Eighth Ave. and 28d St.), IN OLD

KENTUCKY.

PROCTOR'S (28d St. bet. 6th and 7th Aves.), CONTINUOUS

VAUDEVILLE, 11:00 A. M. to 11:30 P. M.

FOURTH STREET (14th St. bet. Sixth Ave.), WARD AND

WOKES AS THE GOVERNOR.

IRVING PLACE (Irving Place and 15th St.), GERMAN

COMEDY, DRAMA AND OPERA.

KRITH'S (East 14th St. bet. Broadway), CONTINUOUS VAU-  
DEVILLE, 12:00 M. to 11:30 P. M.

ACADEMY (Irving Place and 14th St.), THE WHITE

HEATHER—74 to 81 Times.

TONY PASTORY (Tammey Building, 14th St.), VARIETY

AND VAUDEVILLE.

STAR (Broadway and 13th St.), SIDEWALKS OF NEW YORK.

GERMANY (147 East 8th St.), GERMAN DRAMA AND

COMEDY.

LONDON (255-257 Bowery), GUY HILL'S CO. WITH STEVE

BROOK.

PEOPLES (190-192 Bowery) THE TORNADO.

MISER'S (165-169 Bowery), HOPKINS' TRANS-OCEANICS.

THALIA (46-48 Bowery), THE HEBREW DRAMA.

Broadway.

ACADEMY OF MUSIC (Montague St. bet. Clinton St.), THE

GRIMB—Jan. 27, 28.

PARK (888 Fulton St.), THE STREETS OF NEW YORK.

HYDE AND BEHMAN'S (Adams St. bet. Myrtle Ave.), VA-  
UDEVILLE AND VAUDEVILLE.

AMERICAN (Driggs Ave. and South 4th St.), THE MIDNIGHT

FLOOD.

GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), WHO IS

WHO.

UNIQUE (194-196 Grand St.), BLUE BEARD.

LYCEUM (Monroe Ave. and Leonard St.), STORM BREATH,

THE AMPHION (437-441 Bedford Ave.), ANNA HELD WITH

THE CAT AND THE CHURCH.

STAR (291-297 Jay St. bet. Fulton St.), THE COLUMBIAN

BURLESQUES.

EMPIRE (101-107 South 6th St.), WEBER'S PARISIAN

WIDOWS.

COLUMBIA (Washington, Tillary and Adams Sts.), 2d

Week OF THE CIRCUS GIRL.

GAYETY (Broadway and Middleton St.), SUPERBA.

BLIJOU (Smith and Livingston Sts.), THE GREAT TRAIN

ROBBERT.

MONTAUK (585-587 Fulton St.), W. H. CRANE AS THE

SENATOR.

MUSIC HALL (Fulton St. and Alabama Ave.), VARIETY

AND VAUDEVILLE.

## TO CORRESPONDENTS.

Correspondents of THE MIRROR are requested to note that Saturday, Feb. 12, and Tuesday, Feb. 22, are legal holidays, and to forward their letters for the numbers of THE MIRROR to be dated Feb. 19 and Feb. 22 one day ahead of their regular time of mailing, as it will be necessary for the paper to go to press earlier than usual for those weeks.

## THEATRES OF THE METROPOLIS.

THE student of the stage may find matter of interest in the development of the metropolitan theatre during the past thirty or forty years. This study is rendered the more interesting at this time as it relates to the greater city, now newly in being, as compared with the metropolitan district that was for generations confined to the island of Manhattan.

All suburban communities are supposed to have places of amusement that correspond to the urban theatre. In the districts annexed to New York there were no doubt as many such places as remote towns of like population could show. It will, however, perhaps astonish the average reader to learn that New York, as it is now constituted, has relatively about the same number of theatres as had the New York of 1860.

In 1860 the population of New York was 813,669. The city then had twelve theatres, or one to every 67,806 inhabitants. In 1870, with a population of 925,485, there were eighteen theatres, or one to every 51,416 inhabitants. In 1880, with a population of 1,206,590, there were twenty-three theatres, or one to every 54,583 inhabitants. In 1890 the population numbered 1,513,501, and the theatres had increased in a greater ratio, there then being thirty-three, or one to every 45,883 inhabitants. At the end of the year 1897, just before the consolidation which formed the new metropolis, the population being estimated at 2,000,000, there were forty-six theatres, or one for every 44,447 inhabitants. In the Greater New York, with an estimated population of 3,200,000, there are sixty-three theatres, counting all classes of houses, or one to every 50,793 inhabitants.

There are few cities with a population of 50,000 each that boast of more than one theatre. In fact, the ratio of a theatre to every 50,000 inhabitants will probably hold good the country over. But the conditions in a vast city like New York are different from the conditions in smaller communities. As the greater metropolis settles itself to its new municipal form, and becomes more homogeneous by means of improved transit to and from its suburbs, the question of the survival of its outlying theatres may be projected. The city will offer in its distinctively urban theatres the best entertainment of the time, and it is possible that its more remote inhabitants will frequently patronize the centrally-located houses rather than the outlying houses, some of which at the best can afford but minor attractions. This may not be true of the Borough of Brooklyn, which in the theatrical sense is almost metropolitan itself; but the villages now included in Greater New York will probably have higher theatrical aspirations than those that formerly actuated them, and become a more notable element in central amusement patronage.

It must not be forgotten that New York, unlike any other American city, has a large transient population which greatly aids in theatre support. On the whole, it would seem that there is still room in the metropolis for houses of amusement of the right kind, if natural development is studied in the light of past conditions.

WHILE one or another American manager may attempt to justify the continuance on the boards of an immoral play on the score that people of a certain kind rush to the theatre to see it, we must not lose sight of the fact that there are centres of civilization in which people take greater pains to see a worthy play presented by artists than the prurient-minded here do to see a bad play given by artists. The scenes in London about the Lyceum Theatre whenever IRVING makes a production—where people gather in the morning and remain patiently all day in order to get a place in the evening—will probably never be paralleled here in the case of the production of a libidinous play, because those who might wish to witness such a play, no matter how degenerate they might be, would not wait so long in public view in order that they might cater to their jaded sensibilities.

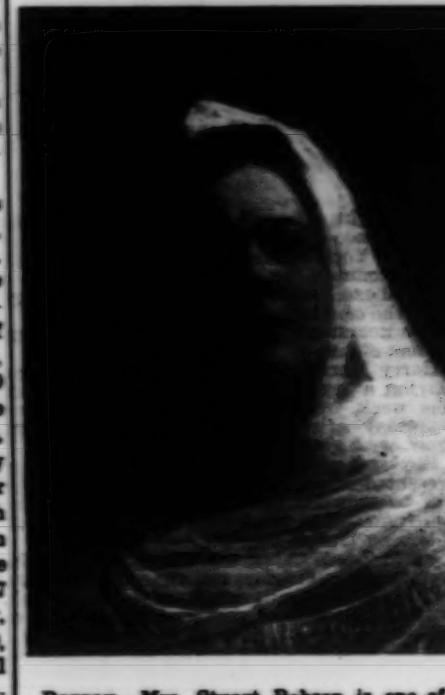
THE contention of THE MIRROR, reiterated from time to time, that women in New York generally uncover their heads or wear unobtrusive millinery in the theatre, could be established conclusively by any observant person who might visit metropolitan playhouses for the purpose. There are, however, one or two performances going on in New York theatres at the moment that would have a better effect on audiences if the stage view were obstructed and acoustics were such as to filter the dialogue down to the point of indefiniteness for the listener.

FRANKNESS seems to be one of the conspicuous virtues of the Gotham critics.—*Baltimore American*. And why not, pray? Candor is not always pleasing, and it is not always easy, but there never has been a period in the existence of the American stage when the truth

the whole truth, and nothing but the truth from the critics was more desirable, not to say necessary, than the present.

THE benefit for the Actors' Fund of America now being organized by prominent vaudeville managers promises to be the most notable in every way ever undertaken by that branch of the profession for this great charity.

## PERSONAL.



Rosson.—Mrs. Stuart Robson is one of the most capable and most attractive leading women on the American stage. Her latest portrait, above, pictures her as Adriana in The Comedy of Errors.

Irwin.—May Irwin sang "coon" songs on Jan. 18 at a reception given by Mr. and Mrs. Cass Canfield to the Tuesday Evening Club.

Rockman.—Ray Rockman, the young California girl who went abroad as a protégé of Sarah Bernhardt, has won the unanimous praise of the London critics by her excellent impersonation of Endoxia in Peter the Great, at the London Lyceum.

Modjeska.—Madame Helena Modjeska will begin an engagement at the Fifth Avenue Theatre, on Feb. 7, when it is probable that she will present King John.

Coghlan.—Charles Coghlan will give a professional matinee of The Royal Box, at the Garrick Theatre, this (Tuesday) afternoon.

Grus.—Maurice Grus will sail this week from Europe for New York, and upon his arrival is expected to announce definite plans and engagements for the next grand opera season.

## THE USHER.



Julia Marlowe's success in winning the favor of New York last season is even more gratifying in the fact that her engagement this season shows that she has retained it, and proves that her pleasant experience with Bonnie Prince Charlie is likely to be repeated often.

Miss Marlowe's conquest of Manhattan gives strength to those that have an abiding faith in the soundness of this community in dramatic matters. It reveals again the fact that we have a public that relishes and supports substantial things when opportunity presents, and if that public is less in evidence than that other public which runs after degenerate forms of stage entertainment it is because there is little appeal made to it.

Even a clever *rechauffé* like *The Royal Box* is patronized eagerly by the element that avoids the silly, the sensual and the sensational with which the department store school of managers deluge the stage.

It is more difficult to please persons of intelligence and taste than to gratify those that prefer juicy cuts from the *Tenderloin*, but in the long run it is the more profitable as well as the more commendable policy.

The subject of hereditary tendencies on the stage has been revived by the engagement of Henry Irving's son and Maurice Barrymore's daughter. The *Cleveland Leader* editorially notes that ancestry and associations have had a distinct influence in perpetuating dramatic talent.

Many families have continued in the theatrical profession, sometimes for generations. The Booths, the Drews, the Jeffersons and the Davenports are among the notable examples in this country, while scores of families less prominent have continued to contribute worthy talent to the stage.

The intermarriage of professionals is not so common in these days as it was under the old stock regime, when actors for the most part remained stationary, and the nomadic life now well nigh universally obligated by changed conditions was practically unknown. Besides, the ranks of the profession are growing with great rapidity, and from the nature of things there is a wider association with the laity than formerly. Hence there is more marrying off the stage, especially among the women of the stage.

The announcement of the approaching union of the Irving and Barrymores is happily in line with the best theatrical traditions.

The story of the marriage of James K. Hackett and Mary Manning, hitherto denied, is now confirmed by the principals. Both are handsome, young, gifted and ambitious, and there is every probability that this match will be as prosperous professionally as it is happy in the domestic sense.

The secret of the wedding last May has been guarded well. The engagement was not concealed, but both Mr. Hackett and his wife declined to corroborate reports of a marriage.

That the facts were kept from public knowledge more than half a year reflects credit upon the few that knew them and takes the shine off the reputation of our newspaper sleuths.

I presume all this secrecy was due to consideration for Daniel Frohman's alleged prejudices. Mr. Frohman is said to cherish the erroneous idea that actors are less "interesting" to the public when they are known to be married, and it can readily be understood why, holding to such an opinion, he should contemplate the matrimonial alliance of his young leading players as little less than a catastrophe.

Julie Opp was brought over by Mr. Frohman, it is understood, as a possible substitute for Miss Manning in case she should wed or go starring. Imagine the manager's horror when soon after Miss Opp's arrival it came out that she had married Robert Lorraine before leaving London!

But Mr. Frohman may possess his soul in peace. Marriage does not make actresses unattractive to the public, provided they have talent. To think otherwise is to take an unjustifiably low view of the tastes of the patrons of a theatre devoted to respectable dramatic performances.

Just before Mr. Hackett was stricken with illness, by the way, he received an ingenuous request in rhyme for an autograph, written in an unmistakably schoolgirlish hand. It ran thus:

I'm not considered much at verse  
And yet I think I might be worse.  
Still, in this little paragraph  
I'll ask you for your autograph.  
Now, please don't think me very rude  
To press you in this verse so crude,  
But if I do incur your wrath  
Please send along your autograph!

She got it, I believe, and doubtless tears flowed bountifully upon the signature during the dark days of the actor's illness.

It has been amusing to observe, since the opening of the Damrosch opera season at the Metropolitan, that even the conservative newspapers have devoted more space to listing the persons present in the boxes and what the women wear than to describing or criticising the representations.

Which proves once more that grand opera in New York is viewed as a social function rather than an artistic event.

Possibly the humiliation of the artists in being made to play second fiddle to the modistes' products is ameliorated by the solid reflection that were the opera to cease to be a mere fashion their occupation in this part of the world would be gone.

Hepburn Johns, dramatic editor of the *Chicago Chronicle*, asks me to say that he is not acting as Chicago correspondent for any theatrical paper, although a name similar to his is being used by some unknown person in such a connection.

The return of Madame Modjeska to New York for an engagement at the Fifth Avenue Theatre, beginning on Feb. 7, is a welcome announcement.

Madame Modjeska has fully recovered her health, and according to reports from the cities where she has appeared this season is acting better than ever.

She has a particularly good company, in which the fiery Joseph Haworth is featured, and at the Fifth Avenue she will be seen in several favorite roles.

Mr. Knowles, by the way, is maintaining a high standard at the Fifth Avenue Theatre, although he did not assume the lease until last Summer, when there was the disadvantage of lateness in securing attractions.

The contemplated experiment of certain political leaders to use the stage as a medium for campaign work possibly will be resented by those that still consider the theatre as a place for recreation and entertainment. In the middle ages plays were a medium for religious instruction, but they were acted by priests. If the politicians will act *The Curse of Gold* themselves the project might come within the purview of public amusements.

How Sunday performances are regarded by the profession is shown in the persistent refusal of the leading stars and managers to give them in Chicago, Cincinnati, New Orleans, and the other cities where they are permitted.

It is well known that the character of Sunday night audiences in those places is entirely different from that of the week day gatherings. They are made up of motley elements, and distinct from the regular playgoing public.

Our best actors decline to appear on Sunday nights because they wish to respect conservative ideas and because they contend that the players are entitled to a day of rest as well as other people.

Manager McCormick, of the Broadway Theatre, in a public statement of his views on this question, opposes opening our theatres on Sunday, and points to the fact that unbridled license is quite as unwise as purblind puritanism.

Richard Mansfield was interviewed in Baltimore the other day, and he spoke his mind with characteristic emphasis on several burning questions of the theatre. Of libidinous plays he said:

"There is a certain class which has a liking for the prurient, and some of the managers cater to these persons; but, in my opinion, the taste of the universal American public is wholesome and sound. Our people love what is pure and good, and only works of that character can hope for lasting popularity."

He drew attention to the fact that objectional plays have a short lease of life, because the element that demands them is small in numbers.

Mr. Mansfield spoke of the misleading stuff that emanated from the industrious press bureaus of certain New York theatres.

"You will read of astonishing successes of various theatrical attractions," he went on, "stories of plays and actors who are drawing from \$10,000 to \$15,000 a week. This is laughable to those that know better. Large cities outside of New York, no doubt, feel humiliated when their showing at the end of a week is contrasted with the prodigious exhibit of the metropolis.

"Believe not a word of it! Seven thousand dollars is a very large week for the best attraction, even in New York; \$4,000 or \$5,000 is much nearer the mark."

Those in the swim can fully appreciate the truth of Mr. Mansfield's observations on this subject. They know that the tales of great receipts, which almost invariably go forth from the press-work factory of the most pervasive of our managers, are invented for the purpose of deceiving managers, newspapers, and public throughout the country in order to cause false estimates of popular success to be made.

The bait isn't swallowed so often to-day as it was a few months ago.

Some interesting facts were furnished in this interview by Mr. Mansfield relative to the original New York run of *Secret Service* at the Garrick Theatre—facts that throw light on this same matter.

"I was interested in the success of a certain war play which was in Baltimore a few weeks ago; in fact, I was entitled by my contract to a considerable percentage of the receipts. This play, if one should believe the reports, drew about \$12,000 weekly for many weeks. Naturally I should have been filling my treasure chest, but what were the facts? If there was any week when I received more than \$250 for my share it was the exception, I assure you."

When *Secret Service* was running at the Garrick the greater part of last season Mr. Mansfield had a half interest in the theatre's profits, and he is in a position to know whereof he speaks.

The fabrications regarding *Secret Service's* marvelous receipts during that engagement are typical of the character of the reports circulated regarding other productions emanating from the same quarter.

The French Society of Dramatic Authors has decided not to enter into any agreement in future with persons interested in the management of more than one theatre, whether that interest be "official, public, or silent."

Victorien Sardou, the Society's president, is the author of this measure, whose object seems to have been to aid in the defeat of Victor Capoul's candidacy for the management of the *Opéra Comique*, Capoul having the backing of M. Galliard, of the *Grand Opéra*.

Capoul deposited the sum of one million francs as security with the Minister of Fine Arts, but that official, M. Rambaud, finally appointed Albert Carré to the coveted post.

The Society's action does not seem to have had any basis in reasons of public or artistic policy. It was taken, apparently, for the purpose of preventing the director of the *Opéra* from obtaining an indirect connection with the *Opéra Comique*, personal objections having influenced, probably, the Society's course.

On its face it does not look as if the Society was guided by wisdom in issuing this decree.

Were it to prevent the deceitful duplicating of companies presenting certain plays—an evil which has aroused censure in this country—there would be no possible ground for criticism, but it seems to be neither more nor less than an abuse of power, the Society posing in this instance in the attitude of an arbitrary and mischievous trust.

## A POSSIBLE REVIVAL OF OLIVER TWIST.

Eliza Proctor Otis, who closes with *A Ward of France* Saturday night, in Providence, has under serious consideration the project of reviving *Oliver Twist*. Nancy Sykes has been one of her favorite parts. Miss Otis believes that the dramatized version of Dickens' famous novel would be one of the strongest cards of the season. Nothing has been decided as yet in regard to the revival, but the actress needs rest, and in any event she will not be likely to take out a new production before March. In case she does revive *Oliver Twist* a powerful cast will be engaged and the company will be in the nature of an "all star" one. Miss Otis also contemplates going into vaudeville, and may follow other prominent stars into that branch of the business before long.

## SPORTING LIFE AT THE ACADEMY.

Arrangements were concluded yesterday between E. G. Gilmore, Eugene Tompkins and Jacob Litt whereby Mr. Litt will produce *Cecil Raleigh* and Seymour Hicks' latest work, *Sporting Life*, at the Academy of Music early next season. *Sporting Life* is now being played in the English provinces, and so emphatically successful has it been that it is to be given a London run in the near future. Manager Litt, in his presentation of the play at the Academy, promises as elaborate a production as has ever been staged there, and the cast, which numbers thirty-five speaking parts, to say nothing of 150 auxiliaries, will be the strongest that money can secure.

## FLETCHER AS BARON CHEVRIAL.

Charles Leonard Fletcher will play a return engagement at the People's Theatre the week of Feb. 14, presenting for the first time in New York his own version of *A Parisian Romance*. Mr. Fletcher is the only actor besides Richard Mansfield who has ever played the character of Baron Chevrial, in which he has been as successful as in *Dr. Jekyll and Mr. Hyde*, which he played at the People's Theatre last December. Mr. Fletcher's company will include Leona Langdon, Julia Fayner, Barbara Barron, Olivia Sargent, Laurie De Lacy, John Wilkes, E. C. Booth, W. C. Terry, Frank Beale, and Clyde Harris.

## THERE IS A HIICH.

It looks as though there is less anxiety on George Alexander's part to produce *The Conquerors* at his St. James' Theatre in London. It was to have succeeded *The Tree of Knowledge*, now running there, but *Much Ado About Nothing* will be Alexander's next bill. The London play-reader licensed *The Conquerors*, which had a copyright performance, and he further furnished with the licence, it is said, a commendatory letter. If *The Conquerors* is ever done in London the censor may get into trouble.

## THEY MAY THINK BETTER OF IT.

If Lederer and McLellan attempt to present *The Telephone Girl* in London, according to announced intention, there will be trouble. The text of the piece is adapted from *La Demi-salle du Telephone*, the English rights to which are owned by the Augustus Harris estate. George W. Lederer, Gustave Kerker, and Hugh Morton sailed for England on Saturday with the avowed purpose of making arrangements to present some of the Casino extravaganzas in London.

## MRS. W. J. FLORENCE ILL.

Mrs. W. J. Florence, who has not enjoyed the best of health for some time past, is now quite ill at her home in this city. Every hope is expressed for her early recovery of health, and she will have the best wishes of a host of friends to whom the news of her illness will be a source of pain as well as of surprise.

## PROFESSIONAL DOINGS.



Ethel Barrymore and Laurence Irving, whose betrothal was announced last week will be married in the early Spring under their own names, Ethel Blyth and Laurence Broadrib. Miss Barrymore, a portrait of whom appears above, will be known to the stage, thereafter, as Mrs. Laurence Irving.

There is a possibility that Julia Marlowe may return to New York after her Brooklyn engagement, and appear at the Garden Theatre.

An actress, who is appearing in a Cuban play, asked the Chicago police to protect her from a Spanish assassin, who she claims is on her trail. A man who has seen her performance says that this news is not surprising, but he sees no reason why the assassin should necessarily be a Spaniard.

The Fraternal Club will give a masquerade ball at Lenox Lyceum on the evening of Feb. 17 for the benefit of the sick members' fund.

The roster of the *Tommy Shearer* company is: Earl Burgess, manager; Sam Allen, advance representative; Tommy Shearer, stage-manager; J. E. Love, musical director; Frank Phelps, master of properties; Newton Jones, electrician; Will H. Vedder, O. W. Roche, Mazzotta, Will H. Myers, Charles H. Leyburn, Carlton Parker, Isabelle Fletcher, Lena Ralston, Millie Miller, Edna Florence, Lovell, and Little Irene Myers.

Helen Blythe has received splendid recognition from the press for her work in *The Woman in Black*. The Washington papers were unanimous in praise.

Robert E. Golden has severed his connection with the Virginia stock company, and states that he is no longer associated with Benjamin Tuthill, who is now organizing that company in Richmond, Va.

Kate Dixon, the well-known elocutionist and actress, who was stricken with paralysis on Dec. 25, 1896, is at her home, 1420 North Front Street, Philadelphia, where she will be glad to welcome her friends.

William B. Clarke is arranging a lecture tour for Charles Byron Grant, orator and singer.

Trizie Wade, who originated the role of U. Bet Gilbert in *A Hired Girl*, closed last Saturday, after a season of twenty-one weeks.

John Griffith completed on Saturday his Canadian tour of four weeks. His reception in Canada, where he is an established favorite, was most gratifying. Manager Small sought to induce Mr. Griffith to return to his Guelph house, but previous engagements prevented. He is negotiating now with Manager Martell for Mr. Griffith's appearance at Toronto before the close of the season, in a new play that will be the feature of the repertoire next season.

E. D. Shaw, manager of *In Old Madrid*, writes from the Kootenay, about an exciting incident on New Year's, at Trail, B. C. A black bear, pursued by dogs, dashed into the dining room of the hotel while the guests were at dinner. The dining room was a storm center for several minutes and, when the bear was captured, the place looked as if struck by a cyclone of unusual severity and no mean magnitude.

During a performance at Bedford, Ind., on Jan. 18, May Randall, leading lady with the Lyons Comedy company, while making an entrance through a kitchen window, caught her foot and fell to the floor, spraining her left ankle. She pluckily went through the performance, but has remained since at the hotel in doctor's care. The company was compelled to lay off one night.

Mabel Eaton, who was compelled by illness to give up her stock engagement in the West, has recovered her health and returned to New York.

A. W. Cross has secured three new plays for presentation next season by John D'Ormond and Agnes Fuller, *The Red Sock*, *Fair Play*, and a sensational Mexican drama, *Marcia*, by George Hugo Bradstreet, a Kansas City newspaper man.

The handsome portrait of Alice Nielsen printed in *THE MUNION* last week was from a photograph made at Le Rose Studio, Providence, R. I.

William K. Vanderbilt and a party of eighteen attended the performance of *The Highwayman* last Tuesday night at the Broadway Theatre. The hundredth performance of *The Highwayman* will take place on the last day of this month at the Broadway Theatre. Souvenirs will be presented to every person present. This is rather a new departure. As a general thing mementoes of such occasions are given only to women in the audience.

Mina Gennell, the petite singing and dancing soubrette of the Murray Comedy company, is receiving much praise for her work.

Edwin Rostell is touring Missouri and Kansas to excellent business. The roster includes Edwin Rostell, C. Willard Mack, W. A. Williamson, Ben S. Mears, Louie Laucton, Roller Allen, Gus Palquin, Rosalind Anderson, Ella Marley, Emma Brown, and J. E. Rickards, business manager. The company played three return dates week of Jan. 19 by request to immense business.

Frank Sloan has been engaged to manage the *What Happened to Jones* company, and will leave for the road this week.

Mrs. J. W. Hyde, wife of Manager Hyde, of *A Boy Wanted*, has been suffering for over a year with cancer of the breast, and little hope of her recovery is entertained. She is in Leonardburg, Ohio.



## RECOLLECTIONS OF PLAYERS.—I.

I do not purpose, in these sketches, to observe any strict chronological order, but to take up the actors and actresses with whom I have played as they present themselves to my memory. Therefore, though perhaps of a rambling character, I hope there will be sufficient of incident to provide some interesting reading.

The first people of prominence with whom I came in contact upon my entry to the stage were the Ravelles, a marvelous troupe of pantomimic and acrobatic performers. The brothers, Francois, Gabriel, and Antoine, were the leading members, and associated with them was the afterwards famous Blondin, who distinguished himself, years after, by crossing over the Falls of Niagara on a single wire stretched from the American to the Canadian shore. My first appearance on any stage was with this galaxy of wonderful people—so that I may place the beginning of my career in pantomime. This was in the Fall of 1851, at the Old National Theatre, Washington, D. C., and here, as you want, let me instruct those of my readers who do not know, that this was in the days of stock companies, when every city of importance in the country had its regular stock. Stars had then to carry along only their trunks, filled with the costumes needed for their repertoire of parts, and were supported by the regular companies. Traveling combinations, carrying caravans of scenery, costumes and properties, were almost unknown. If the theatre, as was generally the case, had a wardrobe, the majority of the company were dressed for it. If the theatre was minus a wardrobe, the various members were expected to dress themselves—and it took some tall hustling and any amount of ingenuity to accomplish it—as the stars that came along, none of them remaining over a week, were required to change their bills nightly.

The sturdy and rather stammering one then needed would rather stagger our modern players, who now rattle through one part for several seasons and often have the costume for that one part furnished by the manager.

Following the Ravelles came the Denin Sisters, Susan and Kate. With them I spoke my first lines. They were talented and popular stars, both of them conspicuous for their beauty—Kate, a blonde; Susan, a brunette. Susan has long since joined the innumerable army of the dead, but Kate survives, is still an actress, and to-day one of the handsomest matrons before the public.

Then came the greatest, grandest actor of our stage, Edwin Forrest, and I must relate, here, before it slips my memory, a little incident which, I trust, will refute the impression, in some degree at least, that Mr. Forrest was a hard-hearted, cruel man. In my inexperience and extreme nervousness, afflicted with what is known as stage fright combined with the fact that I was face to face for the first time with so great an actor, I failed to speak my lines upon receiving the cue from his lips. Instead, I stood like one suddenly paralyzed. The prompter threw the words to me from his place, the people nearest me on the stage took them up and repeated them to me, but it was of no use. I was deaf, dumb. The audience before me was one whirling mass of heads.

Mr. Forrest was bigger to me than a mountain, and appeared to crush me with the weight of his majestic presence. Finally, he approached me—I feared to strangle me—but in an undertone ordered me to "go off the stage." I needed no second bidding. I went, and ran to my dressing-room sobbing, the big tears racing down my cheeks. I was inconsolable. Members of the company who dressed in the room with me tried to comfort me. It was useless. I felt that I was a ruined youngster, for I was yet in my teens. I had two more short speeches to make in the following act, but horror of horrors! they, too, had to be delivered at a cue from the great man. I dared not face him again. In my despair I was undressing to resume my street clothing and "scoot" for home. Forrest was informed and sent for me to come directly to his room. I dared not disobey. Trembling and tearful, my costume half undone and all awry, I stood at his door like a culprit fearing sentence to everlasting banishment. In his rich, sonorous voice he said, "Come here to me, youngster," extending his hand that I took, filled with the apprehension that controls a boy about to get a spanking, but, instead of harshness or cruel words, he said:

"Don't give up so. Be a man; don't cry over this mishap. It was pretty bad, I know, but

many others have met with like experiences.

There is no reason why you should not yet achieve success. You have everything in your favor—youth, good stage presence, a clear and powerful voice—although you didn't make much use of it just now [with a broad smile diffusing his expressive face]. All you want is confidence and experience.

Now, stop blubbering. Re-arrange your costume and go through with the rest of your part. Here, let me assist you; and, above all, rid yourself of the idea that I am a person so superior that you are frightened upon beholding me. I am only an ordinary human being like yourself. Higher in place than you now are, but once a nervous, over-anxious youngster like you.

And he actually aided me in re-adjusting my Roman shirt and toga and setting me to rights generally. Then he was called to the stage, and pushing me gently before him, gave me a punch in the ribs, as he was making his entrance. I went on at my cue and spoke every syllable of my next scene with him. From that time, I had a friend in Edwin Forrest. Before leaving, he charged the stage-manager to be patient and helpful to me, and to advance me as rapidly as possible. When he came again, the following season, I redeemed myself by playing several good parts with him satisfactorily, and I can conscientiously say that I owe my early rise to a good position within a few years to his

influence. Now, is not this little true incident somewhat of an offset to the many vicious tales of his cruelty and harshness? I think so. The star that followed Forrest was the scholarly actor, James E. Murdock, one of the most refined gentlemen and most excellent artists that ever trod our boards. Who that saw him can ever forget his Charles De Moore, Young Mirabeau in *Wine Works Wonders*, and his Hamlet?—the first, for its virile force and picturesqueness; the second, for its unctuous humor and fire; and the last, for its graceful elocution and scholarly interpretation. There was a greater than he who came some time after to dispute the place with him, but, up to his time, James E. Murdock was the accepted Hamlet.

Then came the Tragedy Queen of the American stage, Charlotte Cushman, who, though she has been dead almost twenty years, is still our Tragedy Queen. Her title has never been disturbed. Excellent actresses have come since her time, and have reigned most worthily—all honor to them—but the quality of her transcendent genius has never been equaled. Centuries only produce such types of greatness as distinguished Charlotte Cushman; and greatness was not thrust upon her. No woman ever worked harder than she over the minutest details of her art. Every possible waking hour of her professional life was devoted to the unraveling of some deft phases of the characters she played. This I know, for when I once asked her if she ever grew tired of playing certain parts so often, she quickly replied, "No, sir; by no means. Am I not studying these parts continually, looking for the development of some hidden phases that, I fear, I may not yet have reached?" Mr. Bangs, my whole soul is enlisted in my art; it is all the world to me!"

She possessed the magnetic power of perfectly enthraling, not her audiences alone, but actors on the stage with her felt its wonderful influence. I remember upon one occasion when I was playing Dirk Hatterick to her Meg Merrilies—in the intense scene between them when Meg delivers over him her fearful prophecy, I stood gazing at her overpowered and speechless from the virile force and weird art she displayed in uttering the prophetic words, and was horrified, only to be aroused by her saying, in a natural key: "Well, sir, go on with the dialogue." I recovered and proceeded. At the fall of the curtain, she very properly reproved me for nearly upsetting the scene. I replied: "Indeed, Miss Cushman, you must forgive me. I couldn't help it. The wonderful power of your acting completely upset me. I was no longer Dirk Hatterick, but a powerless thrall in your possession." Smilingly, she said: "I accept the compliment very gratefully, but please don't let me make you forget your business." Ah, when shall we see her like again!

After Miss Cushman, came that old master of comedy, James H. Hackett, the Falstaff of this century. A smile comes at the very thought of him. Recall him, tumbling into Mistress Ford's soiled clothes-basket, or in "the fat woman of Brentford's" gown, or his unctuous humor as the valiant knight, and then repress a smile if you can. But I am talking to a new generation, to the majority, maybe, who know Hackett only from tradition. I sometimes forget that I have left so much of the past behind me and that cobwebs are hanging around so many of my treasured memories.

Next in order was Eliza Logan, a peculiar little body, but a very talented woman: a combination of sympathetic chords and mellow notes, whose voice reminded me of the sighing of an Aeolian harp, touched by the soft Southern breezes. Gentle and winsome in all her stage methods, and charming in her pure womanly attributes, she was beloved not only by the public, but by her professional associates. She has been many years slumbering with the honored dead. She was the daughter of Logan, the eccentric comedian, and sister to Olive Logan, who retired from the stage early in life and achieved considerable distinction as a newspaper writer, spending the most of her time abroad as correspondent to several American journals. She is still living—a resident of Washington, D. C.

FRANK C. BANGS.

## UNAUTHORIZED USE OF HERNE'S NAME.

Tony Farrell is traveling through the country with a company playing *The Hearthstone*. This play was written several years ago by James A. Herne, and it originally bore the title of *My Colleen*. Henry C. Miner, Mr. Herne's manager, calls attention to the fact that the newspaper advertisements used by this attraction are designed to lead the public to believe that Mr. Herne is with the company. Mr. Herne's portrait is used, and his name is featured in such a way as to give the impression that he is the star.

"This play was written some time ago," said Mr. Miner to *The Mirror* yesterday, "and Mr. Herne did not christen it with its present title; nor did he, as the advance notices of the company state, rehearse the play; nor did he meet an alleged Bulgarian count, who is traveling with the company as advance agent, stimulating public curiosity by sketching pictures in show windows of stores, although this enterprising nobleman claimed in an interview in a Dayton newspaper that Mr. Herne offered him a big salary to travel in advance of the attraction. The Bulgarian gentleman is making false representations.

"Briefly, Mr. Herne is in no way, shape or manner connected with *The Hearthstone*, and the use of his name and portraits is wholly unauthorized."

## A GENTLEMAN OF FRANCE.

M. Leon Janey, from the Odéon, of Paris, an officer of the French Academy, has come to New York bearing letters from General Horace Porter and other distinguished persons. M. Janey will give two entertainments at Sherry's, the first on Thursday morning of this week at 11 a. m., and on Wednesday afternoon, Feb. 1, at 4 p. m. They will be under the patronage of prominent New Yorkers, and will consist of scenes and recitations from great French authors, accompanied by music.

## FRANK HARVEY'S PLAYS IN AMERICA.

Concerning a rumor that Walter Sanford, now in England, would build a theatre somewhere to present plays by Frank Harvey, Martin J. Dixon, for many years Mr. Harvey's representative in America, said yesterday: "It is quite unlikely that Mr. Harvey would enter into such an arrangement without advising or consulting me, and, although I have a letter from him dated as late as Jan. 10, he has made no mention of the matter."

## WAITE'S—A SOCIAL HIGHWAYMAN.

The treatment is most masterly. Gilbert Ely as Hanby enters the strong, thrilling situations with a keen perception, and holds his audience breathless with the interest he creates.—Waterbury, Conn., *Republican*, Oct. 16.

## VIEWED FROM ON HIGH.

To judge people, their motives and actions and the consequences of these; art, science, acting, yellow journalism, blue literature, and various other matters which are violently thrust under the noses and brought to the notice of the most indifferent and philosophic minds, impartially and without prejudice or passion, is only possible to a superior genius to whom most things merely represent relative value, or to a mind unhampered by the responsibilities imposed by wealth, inheritance or position.

The man who reads books lent by a circulating library, and who never buys a newspaper or a magazine, is also the man who sees a play from the gallery.

From the very nature of his circumstances he is impartial and liberal minded in his judgment and criticism. His views on matters of art have not been tainted by the subtle and intricate articles of the serious magazines that are clothed in solemn blue or in chaste gray. His criticism of a play is not biased by the harrowing effort to concoct fictions, if irrelevant, remarks about the author's father, the manager's creed, or the scene painter's morals—remarks which will keep up his reputation as an incorrigible wit.

This man's appreciation of acting has not been influenced by the waving plumes of the society woman seated in front of him, nor by the fact that he paid \$2 for his seat and therefore felt morally bound to criticize the actors from a \$2 seat standpoint.

Happy is the man in the gallery! His mind is untrammelled by conventional preoccupations. His pleasure is undadulterated. His enjoyment is real and keen.

When in an idle moment I sent some such stray thoughts to the editor, I never for a moment harbored the thought that he would read my rhapsody on the joys to be found in a gallery seat. Not only did he read them, but he suggested that some of his readers might find diversion in the observations of a mind perched high.

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A trade paper which impertinently concerns itself with what it pleases to call the drama and literature paraphrases in indistinct and mushy English *The Mirror*'s exposure of the plagiarism of *La Haine et Mille. Fifi*.

That the erudite and scholarly luminary of blue literature—they claim erudition and infallible knowledge—should have needed two weeks after *The Mirror*'s statement to trace the source of *The Conqueror's Back to Sardou* and *Maupassant* proves once more that the knowledge of these men of letters only extends from Iben to Mallarme.

Maupassant and Sardou's work is too much influenced by virility of conception and masterly execution to meet with favor at the hands of the faddists.

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Alphonse Daudet had not a drop of Jewish blood in his veins. The blue literati who pretended in a recent issue of a paper that poses as the mouthpiece of High Art that Daudet was descended from a Jewish family, whose name probably was David, which became in the course of time for some occult and unknown reason Davidette, then Daudette, and finally Daudet, shows some ingenuity but not a particle of common sense.

Daudet belonged to a staunch royalist family, whose religion was Catholic. Several relatives of the novelist were priests. His wife is a most devout woman, and her opposition to the civil marriage demanded by the Hugo family when her son Leon married Jeanne Hugo was strenuous and nearly broke the engagement. Later she gave her consent. But as if to bear out the proverb her son's marriage was not a happy one, and the youthful couple separated.

So much for the Hebraic origin of Daudet.

\* \*

I saw Ada Rehan the other night in *The Merry Wives of Windsor*, and I rejoiced to find that she was once more herself. She moved about the stage with youthful grace; her gestures were brisk and full of healthy exuberance; no trace of fatigue or of ill health was noticeable in her work.

Though she has never carried me off my feet, she has never disappointed me. The most remarkable trait of this splendidly equipped actress is the sense of security she gives to her auditors. You feel certain, while she is on the stage, that nothing will occur to shock your reason, artistic sensibilities and sense of beauty.

\* \*

I wonder whether the editor of *The Mail and Express* is out of town. The dramatic columns of that paper, if it continues unrestrained, will become a formidable rival of the comic weeklies, so great is its unconscious humor.

A recent paragraph, couched in the usual weak English, revealed an ignorance which is uncommon. Among many gems I selected this one: "The dynasty of King Menes II."

This must be a new dynasty, recently brought to light, belonging probably to the wondrous discoveries the Sunday papers have been making in Chaldea, Egypt, Arabia, and other places.

Of course we are not all of us Maupassants, Lepesines, or Ebers, and to most of us the science of Egyptology is unpalatable. But to mix up an Egyptian dynasty with the reign of a mythic king—O, Isis!

## THE MAN IN THE GALLERY.

\* \*

TERRISS WAS A FATALIST.

"William Terriss was a fatalist," said a non-professional friend of the murdered English actor to a *Mirror* representative yesterday. "I met him during his first trip to this country, and our friendship endured uninterruptedly until his untimely death. He had a full belief that he would die a violent death at the hands of another. I know he shall be killed some day, he said to me time and again. I had no idea the prophecy would be fulfilled, and as Terriss always referred to what he was satisfied would be his ultimate fate rather lightly, it never made much impression. But the sorrow caused by the news of his death was mixed with a queer feeling that I shall not forget soon."

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## PRINCE'S SENTENCE TOO LIGHT.

There is widespread dissatisfaction in London over the light sentence imposed upon Archer, alias Prince, the murderer of William Terriss. Public feeling received an additional impetus last week when the police were informed that the life of the manager of the Tivoli Music Hall had been threatened by a performer, who accused him of the same imaginary offense with which Prince charged Terriss. A second case occurred in which a discharged coachman threatened his former mistress with the same fate that overtook the actor. There is, in consequence, considerable indignation over the sentence and an effort will probably be made to have it amended.

## GOSSIP OF THE TOWN.



J. Harvey Cook, whose portrait appears above, is a young romantic actor whose talent and genius should place him in the ranks of American leading men and stellar lights. Mr. Cook made his debut in the West many seasons ago, and had a varied experience before coming to New York. He first came into prominence in the East during the season of 1894-95, when he played the title-role in *Paul Kavanagh*, and made such a decided impression in the part that Manager Edwin Elroy at once engaged him on a five years' contract as the star of the Elroy Stock company, a position that he has filled with the utmost satisfaction to both management and public, as is duly attested by the fact that the company has enjoyed continuous success for two years. Mr. Cook has won high favor in parts such as *Raphael in The Marble Heart*, *Victor Staunton in The White Squadron*, *Orlin Sunlock in The Land of the Midnight Sun*, *Harold Merribratt in Unknown*, *Carlos in The Sea of Ice*, and *Edward Walton in Wife for Wife*. The *Elmira Advertiser* of Dec. 17 said: "J. Harvey Cook is an actor who is destined to rare distinction. His bearing is excellent, his interpretation shows careful study, his reading is delightful in the finish of his elocution. An actor of culture, intelligence and feeling, crowned with unfailing good taste." Mr. Cook is ably supported by the well-known Miss Lottie Church and the excellent Elroy Stock company.

The American Drama company, composed of Democratic free silver leaders, has been incorporated to produce *The Curse of Gold*, a play calculated to voice their political doctrines.

Don Campbell, of Fort Worth, Texas, has begun proceedings in this city to recover custody of his son, Argyle, whose mother, according to Campbell, has permitted the child to appear upon the stage against the father's wishes.

Lora Thorne will close with *Blue Jeans* on Feb. 2.

The Wizard of the Nile closed last Saturday, but probably will resume in February.

Kate Bateman has opened a dramatic school in London.

Mrs. Millie Thorne, widow of the late Edwin F. Thorne, is considering an offer to play in London.

Straight from the Heart closed Jan. 19.

Olive Chamberlin, who has been visiting friends in this city for a fortnight, has returned to her home at Washington.

A grand ball was given at Hot Springs, Ark., last Friday evening, by United States Army officers, in honor of Charlotte Crane.

Lillian Blauvelt, who sailed for Europe last Saturday, is said to have been married last week to William F. Pendleton, a Chicago broker.

The Heinz Pickling Company, of Pittsburgh, Pa., have leased the Iron Pier at Atlantic City, N. J., from Young, McShea and Fralinger, intending to remodel the pier and put on their World's Fair exhibit in addition to amusements. Admission will be free.

Arrangements have been perfected by which a representation of *The Passion Play* will be given by means of the cinematograph during Lent, at Daly's. The pictures will be accompanied by a lecture on the subject.

Two changes were made in the French Maid company last night at the Herald Square. Ren Stanley began playing the Indian Prince and Olivia Barbe took the place of Miss Archer, who has been acting Anna Robinson's role in the production.

Dickie Delaro Schuyler is ill in Boston.

Harriet Bond, of May Irwin's company, who has been very ill for several weeks, suddenly took a turn for the worse a few days ago and was removed to a hospital, where she can receive more constant attention.

Among those engaged in the task of preparing aspirants for the stage, there is none better equipped than Frank C. Bangs, whose diversified experience and distinguished services as an actor render him especially valuable in guiding young talent. Mr. Bangs' office is at the Stuart House, and as he has no classes, but gives private instruction only, pupils may begin a course with him at any time.

The George W. Lederer company are advertising for sale *The Whirl of the Town* and its entire production. They say "it is in great demand

## THE VAUDEVILLE STAGE

CLEVER TRAVESTY DUO.



DOLAN AND LENHART.

Dolan and Lenhart, whose pictures head this column, have had a varied experience in the business of catering to the amusement-loving public, and have attained their present position by the hardest kind of work. James F. Dolan was born in 1868 at Milwaukee, Mich., of Irish parents. He began his stage career at Bay City, Mich., in 1883, as a partner of George Fuller Golden, doing a nest song and dance act. They stayed together until 1887, when Dolan joined William Cross, with whom he remained about a year. He had been married in 1886 to Miss Lenhart, who is of German-American descent and a native of Middletown, Ohio. In 1889 he decided to put his wife on the stage, and as she could not join in the song and dance act they decided to do a mind reading specialty. They formed a partnership with Sig. Delevante (Thomas O'Hara), a juggler and wire walker, and took out a small "store room show." They bought a tent for \$25 and played fairs as a side show attraction. The Dolans became very expert in the mind reading business, as they went through it twenty-five or thirty times every day. The troupe lived, ate and slept under the canvas. One night a big snake broke loose and awakened Mr. and Mrs. Dolan by crawling over the bed. They decided to sell out the next day to their partner.

They then went to St. Louis, where they played in theatres, doing their mind reading with great success. In 1890 they decided to drop the mind reading, except for concerts and private entertainments, and have since then devoted themselves to travesty. They have put on several skits in which the strong points of popular plays have been burlesqued. Among the travesties are those on *The Lights of London*, *The Crust of Society*, *The Girl I Left Behind Me*, *Othello*, *Trilby*, *The Sporting Duchess*, and *The Heart of Maryland*. They are now preparing a new comedietta called *My Lord and Lady*, and a travesty on *The Conqueror*.

Dolan and Lenhart have played all the first-class theatres from Boston to San Francisco, and have just closed a successful nineteen weeks' season with *Blaney's A Hired Girl*.

Next season they will head their own company and will present a five-act comedy called *On Short Notice*.

Mr. and Mrs. Dolan's married life has been very happy. They have a cosy home in the upper part of the city, and a fine looking ten year old son, of whom they are very proud.

## THEATRES AND MUSIC HALLS.

## Proctor's.

Nance O'Neil and McKee Rankin return and present a short version of *East Lynne*. Dean Edsall, assisted by Frank Keenan, makes her vaudeville debut in a comedietta called *The Two Rubies*. The other performers are Jessie Couthou, reciter and character artist; Leola Mitchell, "The Living Doll"; Florence Bindley, musical comedienne; Johnson, Davenport and Lorella, acrobatic comedians; Post and Clinton, sketch team; Thorne and Carlton, comedy duo; Conroy and McDonald, Irish comedians; the Deltorellis, musical clowns; the Benfords, trapeze artists; Allie Gilbert and her animated song sheet; the La Porte Sisters, duettists; Nellie Seymour, comedienne, and Mais and De Moss, illustrated songs. The living pictures are continued.

## Tony Pastor's.

A Dingley Tariff Baby, by W. H. Fuller, is the principal item on the bill. It is presented by George H. Lake, William Clutha, J. Simpson, Blanche Plunkett, and Annie Ware. James F. Hoey makes his reappearance, being now billed as "Old Hom." The others are: Cora Rount, comedienne; Marie Stuart, vocalist; the Pantzer Trio, eccentrics; Lawrence and Harrington, sketch team; Lillie Weston, instrumentalist; Pat and Mattie Rooney, comedy duo; Morton and Elliott, musical comedians; Dettie and Murray, dancers; Horace Golden, magician; Professor Wallace, "light projectionist," and his bioscope; Flatow and Dunn, sketch team, and Tony Pastor in his latest parodies.

## Koster and Bial's.

El Zobedia, the contortionist, who made a hit at his New York debut last week, is retained, as are Charmin, the sensational trapeze artist; Albert L. Guille, tenor; De Bessell, clay modeler; Juan A. Caicedo, wire walker; Irma Orbassany and her trained cockatoos; Delmore and Lee, aerial acrobats, and Clarisse Agnew, soubrette. The new comers are Mlle. Lora, a French chanteuse, who makes her New York debut; Alberto and Alberta, cyclone dancers, who also make their first appearance here, and Mlle. Vetter, revolving globe performer.

## Harlem Music Hall.

Panline Hall is the principal headliner this week, with Bobby Gaylor and La Petite Adele also in big type. Blockson and Burna, Mlle. Flora, McBride and Goodrich, Foster and Lewis, and Fritz, Leslie and Eddie are other

new features. Diana, the serpentine dancer, is retained another week.

## Keith's Union Square.

A mammoth production of the animated music sheet, with a chorus of sixty voices, is the feature of the bill. Sadie Fox, the soubrette, is the soloist. The other attractions are Leonidas' cats and dogs; Bert Coote and Julie Kingsley in *A Supper for Two*; the Australian Trio, who make their New York debut in a novel musical act; Myrtle Peck and her trained horse; Barney Fagan and Henrietta Byron, in a singing and dancing sketch; Sam and Kittie Morton, assisted by Clara Louise Morton, in a sketch; Gracey and Burnette, comedy duo; the Nose Family, instrumentalists; Loro and Page, acrobats; Master Dan McCarthy, vocalist; Bahan and Dakin, Maitland and Richards, duettists; the Baggesens, jugglers, and the Mannellus, ring performers.

## Pleasure Palace.

There are some excellent features in this week's bill. They include Charles E. Wells, assisted by Grace George, in *Frederick Le Maitre*; Filsen and Errol, in *A Tip On the Derby*; the Neers Sisters, in an exhibition of bareback riding; M. Rudinoff, the French entertainer; Franchelli and Lewis, operatic duetists; Hal Merritt, mimic; the Fransoli Sisters, character duetists; Grace Smith, champion bicyclist of Canada; Lincoln and Gillett, acrobatic comedians; the Review Four, comedians; Howard and Bland, comedy duo, and Maxie and Conly, knockout dancers, who make their New York debut.

## Weber and Fields' Music Hall.

Pousse Cafe, with its latest addition, the Wayhighman, runs along merrily. The olio this week includes O'Brien and Havel, comedy duo; Josephine Sabel, chanteuse, and Melville and Conway, novelty artists.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Hopkins' Trans-Oceanics provide the bill for the current week.

THE LONDON.—Gus Hill's New York Stars make up the week's attraction at this house.

MINER'S EIGHTH AVENUE.—Abe Leavitt's Rents-Santley Burlesque company have returned to this house for their fifth New York engagement this season.

THE OLYMPIC.—Robie's Bohemian Burlesquers are amusing the Harlems contingent this week.

SAM T. JACK'S THEATRE.—Last week's burlesques are continued. In the olio, Karina and Siegfried remain, while Lew Hawkins, Charles V. Seaman, Louise Dempsey, and Lamont and Love are newcomers.

## LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Edouard Remenyi, the famous violinist, made his vaudeville debut here last week with gratifying success. He played his own arrangement of the principal airs in *The Huguenot*, and in doing so showed that he is complete master of the most difficult of instruments. The audiences expressed their approval of his work by frequent applause. Remenyi was ably assisted at the piano by Emil Kataznein, the popular musical director of Keith's. Cushman and Holcombe, who are prime favorites at this house, were seen to great advantage in their new sketch illustrative of life in Klondike. It made a big hit, and the numerous political jests introduced were applauded. Leona Lewis, who has a better singing voice than the majority of soubrettes, sang "Jolly Josie," "I Don't Like No Cheap Man," a new coon song by Williams and Walker; "Oh, Bill," and a new song called "Sadie McIntyre." During the rendition of this song Miss Lewis introduced a novelty which made a pronounced hit. At the back of the stage was an immense picture on an easel, representing a scene in the country in Springtime. When she came to the chorus of the song all the lights in the house were turned out, and it was seen that the picture covered a device for showing the chorus of the song in electrically illuminated letters. The lines appeared one by one, and the arrangement was controlled by the singer from a switchboard on a table at the side of the stage. This is Miss Lewis' own invention, and as a means of impressing the words of a chorus on an audience it beats printed slips and animated coon music sheets all hollow. Thomas J. Ryan and Mary Richfield were to have put on a new sketch called *My Dear Uncle*, by Bob Watt, but they substituted their old success, *The Lunatic Asylum*, which made its usual hit. Ryan's string-gle with the "sups" is one of the funniest conceits on the vaudeville stage. La Petite Adelaide, the cute and graceful little dancer, made her vaudeville debut with great success, and danced her way into the hearts of the audience at once. She is likely to become a great favorite with the patrons of vaudeville. Lydia Barry and George Felix made their first appearance in this city as a team, in a sketch which allowed Miss Barry to sing some ballads and afforded Mr. Felix a chance to do his "silence and fun" act. During his antics Miss Barry comes on as a short-skirted soubrette, and sings a coon song. This is a strange notion of Miss Barry's. Not content with her success as a ballad singer in long skirts, she wants to rival the frisky little damsels who sing funny little ditties and try to make the audience think they are full of electricity and ginger and things. Miss Barry is a good ballad singer, and ought to stick to that line of work. Tony Wilson and his clown and Lina Pantzer finished their engagements. Hall and Staley, a comedy team, who made their first New York appearance, were decidedly successful in raising laughs. The first part of their sketch is too much like McIntyre and Heath's *Georgia Minstrels*, but the second half, during which they impersonated a couple of burglars, is quite original and very amusing. Barton and Ashley made their New York debut as a team, but one of them was here a few weeks ago with another partner. He did the same tricks as before, but his female assistant proved a better feeder than the last one. John Le Clair performed some excellent feats of juggling. Snyder and Buckley were seen at this house for the first time, and scored a distinct success with their musical comedy act. It is full of good gags, and two of them were very elaborately worked out to the great surprise and delight of the audience. The Emerson Ladies' Quartette made a very neat appearance and sang sweetly. Gilbert Sarony made the women giggle continually with his eccentric act, which is the only one of its kind. Lamore Busch, R. H. Mohr, and Eddie Moore were also in the bill, which was more than usually interesting.

KOSTER AND BIAL'S.—Charmin continued her "take off" act, which has become the talk of the town. She has added to the piquancy of her entertainment by throwing her garters, one at a time as she removes them, into the auditorium, where they are scrambled for by the ex-

cited youths who fill the front rows. Carrie Fredericks, a soubrette, who is supposed to have been touring in Europe, made her first appearance since her return. She sang a couple of little songs, did a little dance, and carried off a little basket of flowers. El Zobedia, the contortionist, made his New York debut and scored a marked success. He is made up to look like a girl, and carries the illusion out in his work. His body is very supple and he did some tricks never done here before by any "human corkscrew." One of his best tricks consists of climbing up a spiral staircase on his hands, and sliding down on two polished bars to the stage. As a finish he stood on his hands, and while in that position sang a verse of "Ta-Ra-Ra-Boom-De-Ay." He danced a lively jig to the music of the chorus, and the trick was warmly applauded. The rest of the bill was the same as before, and included songs by A. L. Guille, acrobatic turns by the De Kock troupe, Silver and Emery, Juan A. Caicedo, the Three Poles, and Delmore and Lee; songs by Clarisse Agnew, and an exhibition of trained cockatoos by Irma Orbassany. Max Gabriel's orchestra played a new Spanish waltz by Rosey, which promises to become popular.

PROCTOR'S.—Charles Kent and Agnes Proctor presented a one-act comedietta, called *Taming a Husband*, for the first time in vaudeville.

The play is not new, but it is none the less pleasing on that account.

Mr. Kent and Miss Proctor as the quarreling husband and wife were excellent.

Neither missed a single point, and they worked together so harmoniously that the result was a very enjoyable half hour for the audience.

For one who has been playing heavy parts so long, Mr. Kent displayed remarkable lightness of touch in this little play. Miss Proctor is a finished actress and played as well as ever.

Her gowns took the women of the audience by storm. They are not only expensive, but very tasteful, and she has enough of them to allow her to put on a fresh one every evening during the week.

Mr. Brunelle provided an excellent setting for this act, which is distinctly high class.

Bessie Bonchill sang one new song and some of her old successes. "One New York" seems to be her favorite.

Seymour Howe and Emily Edwards made a big hit in their bright and up-to-date sketch, *My Uncle's Visit*. Miss Edwards' fine contralto voice was heard to great advantage in some songs, and her bright repartee in the scenes with Mr. Howe kept the audience in great humor.

Mr. Howe's harp playing and dancing are also a feature of the act, which is one of the best of its kind.

Eckert and Berg's operatic sketch was well received, and Mr. Eckert's imitations on the piano were encored repeatedly.

Al Leech and the Three Rosebuds kept the audience entertained for half an hour with Joseph Hart's bright sketch, *The First Lesson*.

The Rosebuds' real names are Lottie Vincent, Mabel Fuller, and Norma Soulier.

Gerome Edwardy appeared with her animated music sheet, and sang "I Want Dem Presents Back," with the assistance of several colored boys.

Mr. and Mrs. Augustin Nevill made their first appearance at this theatre and repeated the success they made at the Palace a short time ago, presenting their funny travesty on *The Lady of Lyons*.

William H. Windom and the Blackstone Quartette sang very nicely together and introduced a new coon lullaby.

Fordyce, the Australian, who has a puppet orchestra, worked his figures well, and was applauded for his pains.

The Sisters Leon, Merkel and Algiers, J. A. Riley, and Hadji Lessik were also in the bill.

The living pictures were continued.

TONY PASTOR'S.—Odell Williams and his supporting company presented *The Judge's Wooing* for the first time at this house, and it repeated the success it has made everywhere.

Madge Elkin made her first appearance here since her return from abroad, and introduced all her new songs with great success.

She has replaced one or two of her English ditties with new American songs, and the change makes a great improvement in her act.

Edwin Latell and his instruments and gags held the stage for half an hour, and the audience enjoyed themselves every minute.

Mr. and Mrs. William Robins made one of the biggest hits of the bill with their excellent performance in *The Council for the Defense*.

This little comedy drama contains lines and situations which appeal to every one of the emotions, and it is admirably presented by Mr. and Mrs. Robins, who now own the exclusive rights to it.

Joe Welch, whose close study of the East Side Polish Jew has placed him in the front rank of vaudeville entertainers, made an emphatic hit.

He does more talking and less singing than formerly, and has improved the act in every way.

Charles J. Stine and Ollie Evans worked hard and made a great deal of noise.

Their travesty finish is the best thing in the act.

Jessie Merrilees sang some popular songs.

Cooke and Clinton proved themselves accurate marksmen.

Lorraine and Howell introduced some excellent dancing and two trained dogs.

Adolph Adams impersonated famous men with the assistance of wigs, whiskers, and a mobile countenance.

Joseph Monchen displayed some new effects on his kinopion.

Mortimer and Darrell were seen here for the first time in a "Rube" sketch entitled *Zeb and Betty*.

Arline Rumsey sang and Saville and Stuart did a neat acrobatic act.

Tony Pastor's parodies met with the usual approval.

THEATRE MUSIC HALL.—James F. Hoey made his reappearance after his illness.

He gave his familiar monologue, which was hardly as effective as usual.

Carrie Scott imitated the tough girl accurately.

Smith and Cook's act is very similar to that of the original team of that name.

Some new gags would improve it.

Wagner and Arnsim's operatic sketch was pleasant and well sung.

Foreman and West's sketch is of average merit.

Diana executed several serpentine dances well.

McPhie and Bill showed their ability on the triple bars.

Bob and Kittie Emmett in a comedy sketch, and Joe Bonelli, baritone, were also on the bill.

Business was good all the week.

PLEASURE PALACE.—Low Dockstader kept the audience in good humor for thirty minutes with his breezy monologue.

He introduced his original idea of the animated song sheet, and the chorus had to be repeated four or five times.

"I Wants My Lu Lu" bids fair to become very popular in Mr. Dockstader's hands.

Nance O'Neill presented a scene from *Oliver Twist*, supported by McKee Rankin and Andrew Hobson, whose idea of Fagin is to make him grunt out his words in an unintelligible manner as possible.

A little less dialect and a little more plain English would be a vast improvement.

Miss O'Neill shone very brightly by contrast with her associates.

Arthur and Jessie Dunn made a big hit with their bright little sketch.

"La Pluie et La Neige," the storm dance, was prettily done by five coryphees.

Scott and Wilson, two acrobats, made up as Chinamen, made their New York debut, and were well received.

Their work is of the usual acrobatic comedy order.

Foy and Clark, a sketch team, also made their first appearance in this city.

They made the audience laugh very heartily, and although their gags were by no means new, the business

## BACK FROM AUSTRALIA.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

## A Real Comedy Duo.

## AL. FIELDS AND BELLE STEWART

(Late of the ORIGINAL team of Fields and Lewis).

(Of the famous Stewart Sisters).

In a new and original 20-minute farce, in which their varied talents will have full scope. Managers of first-class houses who wish to secure a good headliner, address

AL. FIELDS, care Jos. W. Stern &amp; Co., 45 East 20th Street, New York.

F. Dailey during the first act, is a great success. The olio last week was furnished by George Fuller Golden, who made his usual hit; the Three Brothers Melrose, who did a pleasing acrobatic act, and Keno and Welch, who were first on the bill.

## BLACK PATTI IN THE FAR WEST.

The Black Patti's Troubadours, under the personal direction of Voelkel and Nolan, are meeting with phenomenal success on their tour of the far Northwest to the Pacific Coast. In some cities it has been found necessary to double the prices for seats and admission, so great has been the demand to witness the performances. At Fort Harrison, Montana, the officers and ladies stationed at that military post tendered a complimentary band serenade to Madame Jones on Jan. 14. It was a gala occasion and a brilliant concert programme was rendered by the Twenty fifth United States Infantry Band with Madame Jones and other principals of the company assisting in vocal selections. After appearing in Seattle, Tacoma, Portland, and one or two other Puget Sound cities the company will travel to San Francisco, where they open a two-weeks' engagement at the Columbia Theatre.

The fame of the company has spread to far off Alaska, and it is among the possibilities that next season's tour of the Troubadours may include some of the cities of that country.

## BARRYMORE BACK IN VAUDEVILLE.

Maurice Barrymore, who has been playing in A Ward of France since the opening of the season, has decided to return to vaudeville, and will make his reappearance in A Man of the World at Proctor's next week. He was offered the leading part in A Southern Romance, which is to be revived in this city very soon, but was compelled to decline it owing to his contract with F. F. Proctor. He has not decided as yet whether he will remain in vaudeville or not. He will fill the Proctor contracts and will then decide his future course.

## HE FELL OUTSIDE THE NET.

When Delmore and Lee had finished their act at Koster and Bial's on Friday evening last, an accident happened to Lee which has been expected all along. In swinging from the ladder to a rope, which they use for descending to the stage, Lee missed his aim, and fell. The net used by this team is very small, and of course was of no use. The acrobat struck on the edge of it and fell on an orchestra chair, which luckily was unoccupied. He struggled to his feet, and was assisted to the stage by the musicians. The accident caused great excitement in the house. It was learned that Lee suffered nothing more than a severe shaking up. It is to be hoped that he will profit by his experience and provide himself with a net which will be of service to him and a protection to the people who sit in the front rows.

## ANOTHER NEW TEAM.

Al. Fields, of the original team of Fields and Lewis, and Belle Stewart, of the Stewart Sisters, have decided to perform together in future, and are now engaged in preparing a farce which will give them ample opportunity to amuse. May Stewart is very ill at a hospital in New York, and will soon have to undergo an operation. The chances are that she will not be able to play for a long time, so her sister decided to join Mr. Fields, who is her husband. Both Mr. Fields and Miss Stewart are very clever performers, and are able to do excellent single specialties, so their comb'ned efforts cannot fail to make a good impression. They are negotiating with a well-known writer for material, and will probably open at Pastor's.

## "ASTORIETTE" ACTORS.

Charmion, the trapeze performer who does the disrobing act at Koster and Bial's, appeared in the ballroom of the Waldorf Astoria Hotel on Jan. 18, before the Society of Musical Arts, an organization of swell society folk, who found high-class music very tiresome. She confined herself to that part of her act which begins when she has removed her walking clothes, and the society in consequence was unshocked and disappointed. At the next performance of this strange society Annabelle and Press Eldridge are to be the stars, or "Astoriettes," as they are called in the programmes.

## HALLEN AND FULLER'S NEW SKETCH.

Frederick Hallen and Mollie Fuller produced George M. Cohan's new sketch, A Wife's Hero, at the Bijou Theatre, Washington, D. C., on Friday evening last, and according to a dispatch from John Grieves it made such a hit that Mr. Hallen was obliged to make a speech. There are three characters in it, a world-be-athlete, a female bicyclist and a prize fighter. The last named character has not a word to say, and can be played by anybody; still it is one of the "fattest" parts in the piece. It will be put on in New York in the near future.

## BELLE LIVINGSTONE'S PREDICAMENT.

Belle Livingstone, who opened a week's engagement at the Pleasure Palace last Monday, was obliged to close on Tuesday owing to the strange conduct of her assistant, Miro Delamotta. The sketch On the Stage, by Kenneth Lee, was so well received on Monday that Mr. Delamotta made up his mind that he would not play any more unless his salary was doubled. It was a case of "double or quit," and Miss Livingstone decided to quit rather than submit to his demand. She was giving him a very liberal salary, and his strange behavior has disarranged

her plans completely. She has engaged C. Marvin Gilmaine to take the place of the "striker," and will soon be ready to start out again.

## A MONSTER BENEFIT FOR THE FUND.

Nearly all the leading vaudeville managers in the country were represented at a meeting at the Actors' Fund last Thursday, called to discuss the ways and means for a monster vaudeville benefit in behalf of the Fund. There was a great deal of enthusiasm, and no lack of unanimity, and if all the plans projected can be carried out successfully it is likely that the Fund will place to its credit the biggest benefit it has ever had.

The veteran, Tony Pastor, who is a trustee of the Fund, presided, with Frank G. Cotter as secretary. Koster and Bial, Oscar Hammerstein, B. F. Keith, F. F. Proctor, Weber and Fields, Hyde and Behman, H. C. Miner, W. A. Brady, and many out-of-town vaudeville managers were also represented. Mr. Pastor explained the imperative necessity of adding to the Fund's income by means of frequent benefits, and called attention to the apparent backwardness of the vandevillers in this respect in the past. He stated that fully sixty per cent. of the Fund's beneficiaries were variety people, and Mr. Brady endorsed this. In the general discussion that followed it became apparent that if there had been any lack of vaudeville benefits it was only because the managers had not been called upon by the Fund's officers to lend their assistance.

It was determined to hold the benefit on Sunday evening, Feb. 20, at Koster and Bial's, the free use of which was tendered by Manager Alfred E. Aaron, in behalf of the Koster and Bial company. The bill will be a phenomenal one, judging from the pledges made by the managers at the meeting, and will embrace all the big vaudeville stars in addition to many novel features not hitherto seen in variety. The show will open early and close late. All the boxes will be sold at auction, and there will be a notable gathering of vandeville favorites, male and female, both before and behind the curtain.

Various committees were appointed, and work will begin at once in earnest. The Recitation Committee includes Messrs. Miner, Keith, Brady, Proctor, Hyde, Behman, Hammerstein, Albee, Curtin, Huber, and others. The stage will be managed by Messrs. Pastor, Aaron, Hurtig, Seaman, Wallen, and others. The press arrangements were entrusted to Manager J. Austin Fynes, of Keith's, and Mr. Cotter will attend to the detail work.

The Fund is in danger of losing a good share of its annual income through the Greater New York charter, which makes no provision for the apportionment of a share of the theatrical license money to the Fund, as heretofore. In the past, the Fund has had from this source from \$10,000 to \$15,000 yearly. To make up this deficit, the vaudeville managers at yesterday's meeting determined to go to work with a will. There was also manifest quite a feeling of rivalry in regard to the recent "legitimate" benefits for the Fund, and an effort will be made to bring the receipts of the vandeville benefit far beyond those of any recent benefit for the same object.

Another meeting of the committee will be held at the Fund's room next Thursday afternoon, Jan. 27, at three o'clock, when applications from performers who wish to take part will be received, and other matters of importance will be attended to.

Through the efforts of THE MIRROR, Louis Aldrich, W. A. McConnell, Mathews and Bulger, and others, a big vandeville benefit was given about a year ago at Koster and Bial's. On account of the lack of proper organization, the affair was not as successful as it might have been. Still, a good sum was realized, and the benefit awakened great interest among the vandeville performers, and was a step in the right direction.

The big headliners who are making princely salaries ought to set a good example by taking life memberships in the Fund, and every member of the vandeville branch of the profession ought to join it at once, as they can never tell when they will need to call upon the Fund for assistance.

The managers who are interested in the benefit are determined to make it a big success, and every vandeville performer, great and small, who can do anything in the way of helping toward this success ought to volunteer for the occasion.

Novelties which will attract the public, are especially desired. Any one who has an idea which is calculated to arouse the interest of the public, can send it to THE MIRROR, and it will be submitted to the committee, who will select the ones which seem most desirable.

Now then, ye bright lights of the vandeville stage, put on your thinking caps, and win fame for yourselves and money for the Fund! Don't delay as the time is very short and the programme must be made up.

## OLYMPIA'S AFFAIRS.

The probabilities are that Oscar Hammerstein will reopen Olympia himself in a few days. None of the bids for the lease were satisfactory, and it is said that the composer-manager-architect-builder has so arranged matters that he will again assume the management of his immense structure. He will put on a new spectacular piece in the music hall, and will run the Lyric end of the building as a combination house. If he puts good attractions into both ends of the building, he will soon be able to recoup his losses; the careworn look will disappear from his face, and Broadway will once more see the original "happy Hammerstein."

## FLORRIE WEST RECOVERS.

A letter was received last week from Florrie West, who has been very ill for several weeks past in Liverpool. She is recovering, and expects to go to London soon. It is likely that she will return to New York in the early Spring.

## FILSON AND ERROL'S HIT.

Filson and Errol are enjoying the greatest success of their career with their new sketch, A Tip on the Derby, written for them by

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WANTED—High-Class Attractions, Light Opera, Drama, Farce-Comedy, Minstrel, Vaudeville, or Novelties.

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MR. FRANK BURT will be at the office of WILSON &amp; SMITH, No. 853 Broadway, New York City, during the month of February, where all letters relative to engagements should be addressed or applications made.

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## EL ZOBEDIE

First American Appearance.

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Managers and agents are invited to come and see this wonderful act. For time and terms address RICHARD PITROT, Manager of El Zobedie.

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EDWARD McWADE=MARGARET MAY  
IN A MATRIMONIAL BLIZZARD.Farce by EDWARD McWADE.  
One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWaide. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, mirth abound.

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## Dudes of the Tenderloin!

## B. BARRON GRACIE AND REYNOLDS LEW

Owing to closing of Corinne's season, AT LIBERTY TO PLAY PARTS.

Strong Specialty.

Address MIRROR.

George M. Cohan. Success has not spoiled them, however, as they still call themselves "variety actors," although they were the first to introduce high class comediettes into vandeville. They did this long before the advent of the much-advertised "legits" ever thought of going into vandeville, and have been uniformly successful.

## MANAGERS MEET AT CLEVELAND.

The second annual convention of the charter members of the Empire Circuit of vandeville theatres was held at Cleveland, Ohio, Jan. 19, 20, 21. Those present were: James J. Butler, of the Standard, St. Louis, president; James E. Fennessey, of the People's, Cincinnati; Empire, Indianapolis, and Gaiety, Chicago; J. H. Whalen, of the Buckingham, Louisville, treasurer, and Frank M. Drew and W. T. Campbell, of the Star, Cleveland, directors. Hubert Heck, of Cincinnati, vice-president, and H. W. Williams of Pittsburgh, secretary, were unable to be present at the meeting.

The first two days of the meeting were spent in sight seeing, but Friday the managers remained in session from noon until nearly midnight. Owing to the absence of members no election of officers was held, but the following facts were given out for publication:

The Empire Circuit is incorporated under the State laws of Ohio for \$50,000, \$25,000 being paid in. This money is to be used to lease or build and operate first-class vandeville theatres in any city that necessary. During the convention offers from two New York syndicates were submitted to supply the circuit with combinations for the season of forty weeks, but these propositions were not considered, as the Empire Circuit does not wish to antagonize the road managers desiring to do business individually, and direct with the road manager whom they have been dealing with for many years. The most important thing to be accomplished by the Empire Circuit is to go over the list of attractions booked at

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## EMILIE EDWARDS

Mezzo-Contralto, Monologuist.

Proctor's 23d St. Theatre, Jan. 17, 1898.

"Miss Edwards has evidently left her voice in the cellar until it got rusty."—CHICAGO (local space filler).

Miss Edwards has such an unusual voice that she made a distinct hit, only to be superseded by the huntman of the Chicago Opera House, who immediately engaged her: she is a cultured musician, but her voice has been more neglected than reasonable, considering her fine natural organ."—ANNE LESLIE (America's recognized lady dramatic critic).

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## TALK OF THE WEST!

All time open after January.

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the various theatres controlled by the circuit and to eliminate from their books any worthless or doubtful organizations. The question of percentage with the company and house is left entirely with the negotiating parties.

The Empire Circuit now controls the following theatres: Star Theatre, Cleveland; Academy of Music, Pittsburgh; People's Theatre, Cincinnati; Standard Theatre, St. Louis; Empire Theatre, Indianapolis, and Gaiety Theatre, Chicago. The next meeting will be held at Pittsburgh, Pa., March 15.

#### VAUDEVILLE JOTTINGS.

George S. Blies, of Blies and Stern, has recovered from his recent illness and the team opened at the Palace Museum, Baltimore, yesterday.

Harry Demonic has given instructions to his lawyer to protect his title.

Heinrich Conried, manager of the Irving Place Theatre, has kindly consented to stage comedy and tragedy for Minnie Seligman-Cutting, whose engagement at Proctor's begins Feb. 7. Mr. Conried is a very busy man, and is doing this favor on account of his great friendship for Mrs. Cutting.

Edward McWade and Margaret May are presenting their funny farce *A Matrimonial Blizzard*, at Keith's, Boston, this week.

Minnie Seligman-Cutting has accepted a one-act play by Geoffrey Stein, called *Chapter I*, which will probably produce during her engagement at Proctor's.

Francesca Redding has found a good leading man at last and is consequently in a very happy frame of mind. He is Carleton Macy, a young actor of wide experience and varied talents. Miss Redding is now busy preparing her new comedietta, which will be entirely different from anything she has been seen in hitherto.

Zelma Hawiston, who has been one of the biggest hits in 1892 since Aug. 28, when the season started, was released from the company last week on account of the desire of the management to reduce expenses.

W. S. Harkins and Lilla Vane contemplate presenting a one-act play in vaudeville.

Alice Atherton's broken ankle is mending slowly.

George W. Day has signed a contract to appear on the Orpheum circuit for five weeks, commencing Feb. 20.

Ernest Wilson and Lelia McIntyre are playing Keith's New Theatre, Boston, Mass., this week. This is their eighteenth consecutive week playing dates. They play New Haven next week.

The Beverwyck Music Hall, at Saratoga Springs, managed by G. F. Jerome, had the following bill last week: St. Julian, Olga DeForrest, Daisy Liden, and Myra Deane.

Kenyon Jones, the pianist of Davis' Theatre, Scranton, Pa., has returned to his home in Fulton, N. Y.

Stanley Whiting, who has taken the management of the Fay Foster Burlesque company, reports wonderful business last week at Trenton, N. J.

Mr. and Mrs. Arthur C. Sidman have bought a place at Bensonhurst, L. I. (Greater New York), which they have christened "Red Hook Rest, the Reuben's Retreat." They will rest there next Summer and entertain their friends.

At a performance given at Iowa City, Ia., last week by the Cherry Sisters the audience broke up in a riot, which the police were unable to suppress. The Fire Department was called out, and it was not until the crowd had been thoroughly drenched with the stream from a hose that order was restored.

E. J. Henley will probably return to vaudeville. He has had a number of good offers since his debut at the Pleasure Palace last month.

A. B. Sloan, who composed the music of *Jack and the Beanstalk*, *Excelsior, Jr.*, and *Simple Simon*, has joined hands with J. G. Saville. They will work together on some high-class musical comedies for the vaudeville stage.

Hyde's Comedians will visit the Pacific Coast during the Spring.

Her Burke and McDonald have joined the Rossoff Midgets' company.

A gag which threatens to become epidemic runs like this: "Did you hear that Sousa, the bandmaster, was dropped in the other day?" "No; how did it happen?" "He was playing 'On the Banks of the Wabash' and fell in."

Joseph Hart and Carrie De Mar were the features of a special vaudeville bill at Keith's Opera House, in Providence, last week. The Providence papers praised their work in the highest terms.

Ernie Veronese writes us from Charleston, S. C., where she has been spending the Winter treating her throat trouble, that she will return April 1 and open at one of the vaudeville houses in Chicago.

George W. (Pop) Siddons, father of Ida Siddons of burlesque fame, is in advance of Scribner's Columbian Burlesques. Mr. Siddons is the oldest active advance agent in America to-day. He began his theatrical career in 1844 with Sand and Lee's Circus, which at the time was showing at 33 and 35 Bowery, New York. Mr. Siddons has been constantly connected with the show business ever since, except during the past three years. Some time ago he purchased a farm of over three hundred acres near Plymouth, N. H., where he intended to settle down and spend the declining days of his life, but the great desire to once more mingle with things along the theatrical road became too great for his better resolutions, and the result is he is making a tour of the country. This is to be his farewell trip, as he will next year return to his farm and settle down.

Gertrude Haynes was the feature of the bill last week in Toronto, and is heading the bill at the Franchise, in Montreal, this week.

Seymour Howe and Emilie Edwards were at Proctor's last week, and Miss Edwards writes: "Our treatment was such that I feel we might without egotism paraphrase the noted quotation of Lincoln to read: 'There are some acts that please some of the people some of the time, many acts please many people most of the time, while our acts please all the people all the time; and it pleases the manager, too."

Edwin Hoff, Merri Oshorn and J. H. Bunny will shortly make their vaudeville debut in a sketch written by E. E. Kidder, called *Where There's a Will There's a Way*.

C. Gavin Gilmaine, who is at the Bijou, in Toronto, will join Belle Livingston next week.

The Five Noses have introduced a new specialty into their act, called "The Coontown Rag Time Band," which is said to be a decided novelty.

Bertha Wagner, of Wagner and Armin, sprained her ankle during her act at the Harlem Music Hall last Tuesday. She was, however, able to appear the following evening.

#### VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—*Hopkins'*: Big business has naturally resulted from the excellent offerings provided by the management of this theatre. The visions of art have lost none of their effectiveness, and among the new pictures this week is a magnificent creation on classic lines, entitled "The Birth of the Pearl." The dramatic offering, *The Charity Ball*. The specialties are by Webb and Hassan, Barnes and Simon, Morton and Revelle, Caroline Hall, the talented triple voiced vocalist, and others.

Olympic: Manager Castle always has the best for his patrons, and this week is not an exception to the rule. That good old favorite, Pat Reilly, gives his monologue concluding with some highly colored drawings. The Three Gardners have a good musical act. Attie Spencer looks pretty and sings nicely. The Franchonetti Sisters are chic. Frobel and Ruge are a funny duo. The Eldridges introduce some real coon comedy, and the others are Frank Ryan, Deonzo Brothers, Eulalie, Three Lane Sisters, Charles and May Morell, Chris and Maud Lane, the Parisians, La Champagne Quadrille, and Walks of All Nations. The entire bill was enjoyable from start to finish.

Haymarket: Jay Rial has that ever welcome and

decidedly popular attraction, Russell Brothers' co., resulting in packed houses nightly. The Russell Boys are funny as the Irish Servants. Carson and Herbert, the Pantomime Athletes, are the best ever. Lizzie B. Raymond is a favorite from pit to gallery. Montgomery and Stone are the newest coon song and dances. Dillon Brothers, Staley and Harbeck, the Frimmins, Nestor and Bennett, McCaffrey and Reynolds, Harry Thompson, De Holin and Valora, Mandie Kline, Tony and Flo Vernon, Michael Hunter, and the Richmonds complete the continuous programme.

Chicago Opera House: Georgia Gardner and Edgar Elie have a highly pleasing sketch this week called *A Cure for Jealousy*, which is creating a great deal of laughter. They are an admirable sketch team, and they always have something new and refreshing to offer. The Jose Quintette are singing their popular successes. Mathews and Harris, Phillis Allen, Three Rackett Brothers, John and Bertha Gleason, the Zenos, Eric Pollock, Jarrett and Jarrett, Coretta Barton, Belle Sacha, Ford Brothers, Julia Kelly Burke and Gray, and William Gilbert are all excellent.

Barnie T. Jack's Opera House: The May Howard Burlesque co. is in the second week of a remarkably successful engagement, and the performance is an excellent one. Phil Mills is a bright comedian. Barr and Evans present an enjoyable specialty, and there are numerous other capable specialty people in the olio. Two burlettes serve to introduce May Howard, who is as pretty as ever, and wears the usual burlesque costumes. She is surrounded by a jolly lot of burlesques who know how to entertain, and her will undoubtedly be a successful one. Harry Morris' co. plays a return engagement at this house next week.

Savoy: Fred Rider's Moulin Rouge co. is the current attraction; Harry and Walters, Blackberry Sisters, Gordon and Lick, Jack and Jennie Bernard, and Cooper and Stewart appear in the olio, and in the burlesques catchy music, lively comedy and pretty ensembles all introduced.

Gaity: Harry B. Clifford's own co., called the American Burlesquers, is here, and a pleasing entertainment is given by Harry Montague and others.

Parisian (formerly the Imperial): This resort has a new name, and likewise new managers. Mlle. Nine Dives has taken charge of affairs at this house, and in future straight vaudeville will be offered. Nine Dives appears in her specialty, and a Grand Bal Champetre, arranged by Signor Romeo, and the closing number on the programme.

Drexel: A fairly good vaudeville bill is offered each week.

Orpheus: This place is again dark, and will remain so until some one comes along who aspires to be a manager of a music hall.

Notes: George H. Harris was a caller last week, and tells me all of Robert Fulgora's attractions are doing well. Tom Nawn will close his season shortly in Milwaukee, and he and his clever wife will return to vaudeville for a period of ten weeks on the Coast, at the conclusion of which a new piece will be arranged for the Nawns. "Pony" Moore, formerly press representative of Clifford's Savoy and Gaiety theatres, has gone on the road as acting manager of the Booming Town co. James Cook writes me from Louisville, saying everything is progressing satisfactorily relative to his new comedy. Two Swell Members, Joseph J. Leonard, doorkeeper at Hopkins' Theatre, is very ill. Bills Winter was among the callers last week. Frank M. Witmark, "the child wonder," has been very scarce of late. It is said he is busy tuning pianos and writing an opera, the book of which is being written by a well known author.

HARRY EARL.

BOSTON, MASS.—The topliners at Keith's this week are Joseph Hart and Carrie De Mar in the *Quiet Mr. Gay*. The animated song sheet is continued this week with Laura Bennett as the soloist. New views on the biography are included as usual.

The other features are Hilda Thomas and Frank Barry, Tony Wilson and clown, A. O. Duncan, Edwin Latell, Margaret May and Edward McWade, Hayes and Bandy, Ernest Wilson, Lelia McIntyre, John H. Shepley, Ladel and Alvers, Hal Merritt, who is the boy in the one of the cleverest fellows that plays at Keith's, Provo, Bud Snyder, and the Yoddo Troupe.

There are lively times at the Palace this week for St. Jack's Tenderloin co. is there. In the olio are the Fonti Boni Brothers, Anna Cavin, Willie Clark, James Thompson, Gertie Harrington, Willie and Swan, Maudie Ross and Bessie Egyptian.

At the Lyceum this week the Watson Sisters Burlesque continue the attraction, including Kelley and Fitzgerald, May Adams, Clark, Mansfield and Zanfretta, Warren and Howard, and the Watson Sisters and Juan de Zamora in their trapeze act.

In addition to the performance of *The Boy Detective* by the stock co. at the Grand, there is an olio presenting J. W. Bingham, Mrs. Sam Lucas, La Clede and Raymond, Berkeley and Bell, and Myrtle and Fulton.

At the Zoo the animals have all been removed to the lower hall, while the upper Bates' Hall has been turned into an auditorium with boxes, chairs, etc., where this week a vaudeville entertainment is given by Walter Peabody, the Silvers, Annie Whitney, Lou Wells, Tom Heron, the Romany Gypsies, and Alexander. Next week the Harvard Opera Comique co. will open a long engagement.

At Austin and Stone's this week Mynne Burroughs and her Circus Girls continue to lead the attractions, which include Joe Kremzo, the Sisters Challis, Baker and Thorn, the Brothers Roche, the Newberry Trio, McLean and Bell, Tom and Kitty Morrissey, Etting Sisters, Al. Byron, Monsieur and Madame Ventini, Joe Fox and Dan Burke.

Bryant and Watson's Burlesque co. is at the Howard this week presenting Harry Bryant, Dollie Dupre, Watson and Dupre, the La Moine Brothers, the Washburn Sisters, Mitchell and Love, and Tom Nolan. In the house olio appear La Clede and Raymond, the Three French Trumpeters, Saville and Stuart, Higgins and Leslie, Ozzie, Leopold and McDonald, Ford and Davern, Ella Morris, Georgia Eernhart, and James R. Macks.

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JAY BENTON.

WASHINGTON, D. C.—Minco's City Club co. opened a return engagement at Kernan's Lyceum to-night to a very large audience. Crissie Sheridan and Harry Stewart headed the co. in a course of good burlesques, and the olio embodied acts by the Robinson-Baker Trio, Hi. Tom Ward, John Flynn, Mr. and Mrs. Robinson, Whitehead and Stewart, Mr. and Mrs. Coley Green, and the Similas Sisters.

It was a pleasing entertainment. Flynn and Sheridan's Big Sensation co. at the Olympic 17-22 another interesting bill was given to good-sized audiences. Milton and Dollie Nobles pleased with their farce. Bigville Junction, Press Eldredge kept the audiences in a state of merriment, and Howe, Wall and Walters had a clever musical act. The Blondells were also well received. The remainder of the bill was furnished by John and Nedley McCarthy, McMahon and King, Le Claire and Hayes, O'Brien and Havel, and Professor Alini and his educated monkeys. The bill for the week 24-29 will include Wood and Shepard, Leona Lewis, and Pettigill and Haynes.

#### VAUDEVILLE.

#### VAUDEVILLE.

## THE LEADING FEATURE. FILSON AND ERROL

### A Tip on the Derby

By George M. Cohan

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ALWAYS SUCCESSFUL! IN GREATER DEMAND THIS SEASON THAN EVER.

WE do not require a special agent to locate Towns, discover Theatres, or "Con" the Managers, and we are especially proud of the FACT that we are only "VARIETY ACTORS," although universally recognized as the FIRST to introduce HIGH-CLASS COMEDIES in Vaudeville.

BOOKED SOLID TO JUNE 6.

The following critique is but one of many—

The Brooklyn Citizen says: "What is undoubtedly the cleverest sketch ever seen at HYDE AND BEHMAN'S Theatre is rendered this week by FILSON AND ERROL, well known to the lovers of vaudeville by their act entitled WOMEN vs. MEN. They come again to this borough with a dainty little comedy called A TIP ON THE DERBY. Lively situations and amusing lines characterize it, and the show is with a most flattering reception. A most commendable feature of the performance of this clever team is that it partakes of none of the dull and long-drawn-out circumstances which have been too familiar on the vaudeville stage of LATE. Everything goes with a vigor and dash that keeps the attention riveted throughout . . . ."

PROCTOR'S PLEASURE PALACE THIS WEEK.

Read the Top Line Once More!

#### LOOK WISE and READ.

Unparalleled Success of the One Big Triumphal Boom.

### The Leon W. Washburn Big Double Minstrels.

A MESSAGE FROM ALLEGHENY, PA.

#### A Good Performance.

The novelty of seeing a double minstrel enterprise, the Washburns, consisting of the genuine and the make-believe, was a most delightful feature of the Acme of Music yesterday afternoon and evening. On both occasions the house was crowded and judging from the applause and laughter the audiences were delighted. The performance opened with the regular first part, in which some good singing and dancing were indulged in. The minstrel and make-believe minstrels of Leon W. Washburn and the Washburns, and the musical team Berry and Hughes were special features of the olio. The performance concluded with a very excellent moving picture machine, the Bioscope. There was certainly an abundance of fun and no one could complain for want of not receiving the value of his admission.—*City News*, Jan. 7.

### MR. KENNETH LEE

Author of the successful burlesque.

#### THE CLAD HAND.

Burlesque, farce, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England.

London Agent, AL SOUTHERLAND, 110 St. Martin's Lane. Address Mianox office.

### RICHARD PITROT

World's Greatest Character Delineator.

cludes with the extravaganza *The Isle of Sham Pain*. Joe Flynn follows.

LOS ANGELES, CAL.—Orpheum (Charles Schimpff, manager): Professor Doherty's poodle dogs were the stellar number of an excellent bill week 10-16, and was a remarkable performance in all respects. Carletta's contortion act was a marvel, being the best ever seen here. De M. Felix pleased with his trained animals, and Boyd and Ora's horse play caught the gallery. Of the holdovers the Vesuvian Quartette and Servais Leroy increased their popularity, and Ora Hayden made a special hit in a new song written for her by her father, Joseph Hayden, and sung by her for the first time on any stage, entitled "He Forgot To Make The Black Folks White." Business large. Coming 17. Three Avolos, Kitty Mitchell, Elinore Sisters, Musical Dale, and Ophe.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): Another excellent bill 17-22 to crowded houses. The olio includes the Two Dees, Caro Cameron, Arcaris, and



# THE SOUTH IS NOW FREE!

*Open for First-Class Attractions, Season of 1898-99.*

## GRAND OPERA HOUSE, = = NEW ORLEANS

H. Greenwall, Lessee and Manager.

## ACADEMY OF MUSIC, = = NEW ORLEANS

J. D. Hopkins, Lessee; H. Greenwall, Manager.

*All First-Class Attractions wishing to secure time during the season of 1898-1899 will apply to H. GREENWALL, GRAND OPERA HOUSE, NEW ORLEANS, or to AMERICAN THEATRICAL EX-CHANGE, KNICKERBOCKER THEATRE BUILDING, NEW YORK.*

### DEATH OF ERNEST NICOLINI.

Ernest Nicolini, the husband of Adelina Patti, and himself formerly a tenor of note, died last Tuesday of a complication of diseases, at Paris, France. Signor Nicolini had been an invalid for some time, and his death was not unexpected. His health began to fail in the early part of last year, and it was said that he was suffering from Bright's disease and cancer. From his home in Wales he visited Brighton, England, thence went to Langland's Bay, and at last to Paris. Meanwhile he was steadily getting worse, until it became evident that his death was only a matter of time. As the fatality of the disease grew apparent Madame Patti's devotion to her husband became so pronounced as to be touching. She seldom left his side, and he seemed perfectly content when near her. At the time of his death Madame Patti was visiting Paris. A telegram was sent to her, and she returned at once.

Signor Nicolini was the son of a hotel keeper of Dinard, Brittany. He was born at Tours on Feb. 23, 1834. He began his musical work early, was a pupil at the Paris Conservatoire, and in 1855 gained a second "accessit" in comic opera. He played a brief and rather unsuccessful engagement at the Opéra Comique, closing there in 1859. That year he went to Italy, and sang in Florence, Turin, and other places to advantage. In 1863 he was heard at the Salle Vendôme, in Paris, and later visited England. During this period he sang in Lucia's concert at St. James' Hall and in Covent Garden, but was not received favorably. He returned, however, and appeared so creditably as Faust that he remained through the season. So clever was his work in this, indeed, that he was in 1873 engaged at Covent Garden, where he sang several years.

Afterward Nicolini made a tour of the foreign capitals, and finally starred with Patti. He visited America with her and was heard in concert here.

Nicolini was married to Madame Patti June 10, 1886. Patti had been married in 1868 to the Marquis de Caux, but they did not prove congenial, and separated in 1877. Signor Nicolini had long been separated from his wife, who, for a pecuniary consideration, allowed him to secure a divorce.

The wedded life of the two singers was very happy. They were continually together. At their beautiful home, in Wales, both were able to indulge every whim, and their home life was notably felicitous.

Signor Nicolini will be well remembered for his work in this country. He had a sweet voice, of small power, a fine stage presence, and was a good actor.

### MRS. OSBORN'S NEW IDEA.

Mrs. Robert Arthur Osborn, a charming society woman of this city, has devised a new and what may become an important feature of stage work, which she intends to carry on as a business. Mrs. Osborn's husband recently met with reverses. Having brilliant talents, she set about adding to her income. Within two weeks after Mr. Osborn's failure his wife was in possession of excellent revenues as a writer for the *Illustrated American*, the *Herald*, and other papers.

Mrs. Osborn is known as one of the best dressed of New York women, for the reason that she possesses rare taste and skill in designing. Now she means to turn this ability to practical account. She intends to take commissions to design all the costumes for the productions of modern plays, believing that she will be able to effect artistic and "swell" results in studying individual and ensemble requirements. Her first effort in this direction is revealed in *The Tree of Knowledge*, at the Lyceum. If Mrs. Osborn succeeds in supplanting the crude, inharmonious and flashy costumes now common on the stage of certain of our theatres whose managers show their blissful ignorance of good form, she will be doing good missionary work.

"I think there is a field for this new work," said Mrs. Osborn to a MIRROR representative yesterday, "and I mean to give it a thorough trial. I shall not confine my designing to the stage, as many of my friends in private life are desirous to have my inventions, too."

Mrs. Osborn has exceptional executive ability,

### GREENWALL HOLDS THE KEY TO THE SOUTH

There has been a theatrical revolution in New Orleans since last week's issue of THE MIRROR. The present lessee of the Academy of Music and St. Charles Theatres, whose leases expire on Aug. 30 next, will not have the control of those houses after the date named.

The Grand Opera House, which is owned by the Varieté Club, and is the most modern and the best situated theatre in the Crescent City, will continue under Henry Greenwall's management. The Academy and St. Charles have been leased by J. D. Hopkins. He will conduct the St. Charles himself. The Academy will be managed by Mr. Greenwall, who will therefore control the two dramatic theatres of the city. Mr. Greenwall has been identified with New Orleans for years, and his management has been liberal and progressive.

He announces that he is ready now to book first-class attractions at both the Grand and the Academy for next season. Managers should either address Mr. Greenwall or apply to the American Theatrical Exchange, Knickerbocker Theatre Building, regarding time.

Respecting the talk about new theatres in New Orleans, the New Orleans *Item*, which was largely instrumental in bringing about the local change, remarks pertinently: "If there were room in our city for another playhouse, is it to be reared overnight like another Alladin's palace, or is it to be built in the usual course and paid for in the current money of the realm?"

### TWO THEATRES BURNED.

Fire broke out in the Lynn, Mass., Theatre one hour after the audience had left the building Jan. 20. The cause is not exactly known, but is supposed to have been an overheated furnace. The fire was discovered by Treasurer Arthur Coburn as he was about to leave the theatre. The flames spread through the walls of the theatre and caused a stubborn blaze, which was hard to locate and required lots of water, which, with the smoke, did the most damage. It will be some time before the theatre is presentable for another performance. Loss, from \$5,000 to \$8,000. Manager Dodge started to rebuild at once.

The Opera House at Barre, Vt., was burned on Jan. 18. It was owned by the city, and was erected in 1884 at a cost of \$33,000, and was insured for \$23,000. The theatre will be rebuilt as soon as possible.

### A NEW COMEDY.

A Gay Deceiver, a farce-comedy by Paul Wilstach, was given under the management of W. A. Brady and Florence Ziegfeld last night at the Amphion, in Brooklyn. The plot of the play was published in THE MIRROR last Sunday, when A Gay Deceiver was produced in Washington. It is on the old lines of domestic infidelity, but the story is handled with cleverness. A phonograph scene is an amusing feature of the farce. When the play was originally given at the Columbia Theatre, Washington, during the stock season, Katherine Grey, Al Lipman, Henry Bergman, and James O. Burroughs were in the cast. The new company includes M. A. Kennedy, W. G. Beach, Harry Mills, Emil Colline, Lizzie Evans, Marie Vale, and Charlotte Dean. Anna Held also appeared. The play will be seen in New York soon.

### SUPERB SERVICE TO BRUNSWICK AND JEKYLL ISLAND.

The Pennsylvania, Southern and Florida Central and Peninsular Railroads now operate a Pullman Drawing Room Sleeping Car, New York to Brunswick, Ga., on Tuesdays and Fridays, to accommodate the Jekyll Island travel. The car is hauled on the New York and Florida Limited, which leaves New York daily, except Sunday, at 11:30 A.M. For particulars call on or address Alex. S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York.

### FOREIGN NOTES.

Ibsen's Rosmersholm was represented in Paris at the Théâtre de l'Oeuvre, whose direction is in the hands of Lugné-Poë. This most abstract of the Norwegian's plays threw the Parisian symbolists into raptures.

The French press commends at great length the favorable criticism the pianist, Raoul Pugno, has received at the hands of its American contemporaries.

Sarah Bernhardt has declared that in spite of the remonstrances of Sarcey, the most conservative of French critics, no part has given her better or greater opportunities as an exponent of tragedy than Madeleine in the new play by Mirbeau, *Mauvais Bergers*.

D'Annunzio's play, *La Ville Mortie*, was produced at the Paris Renaissance last Saturday.

Le Truc de Seraphin has found Germany a most lucrative field. Over thirty-two theatres, says *Le Figaro*, have purchased the rights of production. This play is unsavorily known as *Never Again*.

There are more than eighteen lyric works by such well-known composers as Paladilhe, Salvayre, Widor, Dubois, and Audran, awaiting production at the Paris Opéra-Comique. The lot of opera composers does not seem to be enviable in France, where the most inexhaustible supply of patience is required.

The representations of *Sapho* with Calvé still continue to tax the capacity of the Opéra-Comique in Paris.

Rehearsals of Sardou's *Pamela* are actively progressing at the Paris Vaudeville. Sardou's firm belief in the luck of the first letter of the alphabet has another example in the name of this new play, which ends with an *a*, as do all his recent plays, *Dora*, *La Tosca*, *Fedora*, *Gismonda*, and *Theodora*.

The Wagnerian singer, Tutachen, is meeting with greater success abroad than she found in America. Brussels has waxed enthusiastic over her rendering of *Ysolde's Liebestod*.

Brussels has seen the first production of *Les Trois Filles de M. Dupont*, the play that Gustav Daly is to produce here before the close of the season.

The performances of an east side theatre in this city, which recently presented in scenic disguise "the murder of Guldensuppe," have a parallel in two representations of a drama in Amsterdam entitled *Captain Dreyfus, Martyr*. The burgomaster of the city has just forbidden further representations for fear of offending the French Government. The characters in the play were Generals Mercier and Boisdeffre, Colonel de Clam and Commander Esterhazy, all personages who seem to be at the present moment the actors of a drama in Paris which may set all Europe ablaze. The ending of the Dutch play was changed each day according to the latest developments of the Dreyfus-Esterhazy affair as telegraphed from Paris. Managerial ingenuity and sensationalism is not confined to New York.

Madame Verdi's will endow the hospital she founded in a small village in the neighborhood of her famous husband's villa, with the sum of 36,000 francs, which constitutes the largest share of her personal fortune. Madame Verdi was a singer of fair renown, and saved a small competency from her earnings as an operatic artist.

### TWO DOGS IN PASTURES NEW.

Amy Leslie, dramatic critic of the Chicago *Evening News*, mourns the loss of a magnificent St. Bernard dog, named "Herrmann the Great." It was presented to her six months ago by Madame Adelaide Herrmann, widow of the dead magician. Miss Leslie has offered a reward of \$100 in gold for the canine's return, but, having heard nothing, she fears her pet has been lost beyond recall.

Lee, the hypnotist, while playing last week at Jacksonville, Fla., lost a valuable canine, which he believes, was stolen. At last reports, no amount of hypnotic influence had availed to bring about the wanderer's return.

### A NORMANDY WEDDING PRODUCED.

The initial performance of *A Normandy Wedding*, a comic opera in three acts, adapted from the French by J. Cheever Goodwin, with music by William Furst, was given at Poli's Theatre, Waterbury, Conn., on Jan. 21 by the Whitney Comic Opera company.

### REFLECTIONS.

Frederick Backus does not go with The French Maid.

Anna Sutherland will shortly open with Joseph Jefferson. She has gone to Boston to visit friends.

Charles Coghlan, in *The Royal Box*, will end his engagement at the Garden Theatre on Feb. 5. He will then play a week in Philadelphia, thence going to Chicago for two weeks.

THE MIRROR's Wilmington, N. C., correspondent was misinformed regarding the suit of Charles Townsend against Frank B. Rhodes for non-payment of royalties. The plays used were *Finnigan's Fortune*, not *Finnigan's Courtship*, and *The Doctor*. The royalty was \$8 for each performance, not \$8 a month, and Rhodes was four weeks in arrears, not four months.

Out of Sight closed at Auburn, N. Y., on Jan. 18.

Charles H. Day has written reminiscences of his minstrel days for the *New Haven Union*.

Harry Scarborough and Julie Wynde Paine were married on Dec. 23 in this city. They are now in London.

Papers in supplementary proceedings brought by Albert Rowland Havens, playwright, were served upon Rheo at Poughkeepsie, N. Y., on Saturday, summoning her to appear at Rochester on Feb. 1.

Charles O. Bassett's suit against T. Henry French for alleged breach of contract, involving Mr. Bassett's salary during Mr. French's management of the Lillian Russell Opera company, was before an Albany Court of Appeals last week. Decision was reserved.

Nicholas Rothmuhl arrived last Saturday to join the Damrosch Opera company, opening to-morrow (Wednesday) in *Lohengrin*.

An unsuccessful attempt was made last Friday night to wreck a "theatre" train on the Long Island Railroad, near Lawrence, N. Y.

N. G. Snelling, manager of the Boston Clearing House, accompanied by Mrs. J. B. Stetson, has been visiting Mr. and Mrs. Winthrop G. Snelling (Mande Hillman), at Harrisburg, Pa. Jan. 21 was Mr. Snelling, Sr.'s, seventy-fifth birthday, and after the performance a banquet was given in his honor. Covers were laid for thirty-eight and a very enjoyable time was spent.

The roster of A. Q. Scammon's No. 1 Real Widows & Brown company is as follows: Lulu Evans, Ivy Schuyler, Lillian Avans, Gertrude Swiggette, Lester Davis, Will Clifton, Dick Chartell, John Bristor; stage-manager, Percy Leach; Albert H. Kiley, manager, and William Henderson, musical director.

Lillian Mortimer is with Hopkins' Stock company at Chicago.

Fletcher Smith is busily engaged routing the Summer tour of Emery and Mason.

Joseph Girard is making many friends for himself by his careful work in *Coon Hollow*.

Gertrude Swiggette continues one of the pleasant features of Scammon's Real Widow Brown.

Edwin Emery's impersonation of Turner Morgan in *The Power of the Press* is highly praised by the critics.

William Desmond is resting in town.

Walter Ben is doing newspaper work at Bradford, Pa.

Walter Wayne goes with Emery and Mason for the Summer.

William Mong has left the Mora company.

Lorraine Armour and Charles Bagley, of the Brownies, were married recently at Nashville, Tenn.

Gertrude Zella denied last week her reported bethrothal to Randolph E. Fisburn, of Chicago.

E. J. Ratcliffe, imprisoned for wife beating, was liberated on bail last Wednesday, and arrested at once on a charge of perjury, having testified that he had only one wife. Mrs. Caroline Ravenhill Ratcliffe arrived later from England to press a charge of bigamy, and identified Ratcliffe as her husband. Ratcliffe denied having met the woman before.

The women of the Lyceum Theatre company surprised Manager Daniel Frohman last Saturday evening by a supper, after the performance, cooked by themselves and served on the stage.

George Ober is seriously ill with pneumonia at St. Louis.

Fanny Davenport will present her latest play, *Joan of Arc*, at the Fifth Avenue Theatre on Monday, Wednesday, and Thursday of next week.

A special matinee of *The Telephone Girl* will be given to-day (Tuesday) at the Casino, in aid of Dan Daly, recently injured at Boston while playing in *The Belle of New York*. Ward and Voiles, Charles J. Ross, John T. Kelly, Peter F. Dailey, and Andrew Mack will appear as messengers boys and as telephone girls.

## CHATS WITH PLAYERS.



FREDERICK BOND.

Frederick Bond started with the advantage of being a born comedian, and he was singularly fortunate in receiving a valuable histrionic training in metropolitan stock companies, such as Wallack's and Daly's. Consequently he is thoroughly versed in the technique of acting, and takes rank as one of the best all-round comedians and character actors on the American stage.

On being asked to review his career Mr. Bond said:

"I first faced an audience from behind the footlights as a super. Donnelly, now of Donnelly and Girard, was super captain, and engaged me for that formidable role, the pecuniary consideration being that we were to divide the stupendous sum awarded me for my histrionic services. I was so eager to appear on the stage that he would have been welcome to the entire sum if he had asked for it."

"How long ago were you launched as a super?"

"That occurred at the Grand Opera House in 1877. The following season I played thinking parts at Wallack's, boys, buttons, and so forth. But my opportunity came at last. I was cast for a thinking part in School. During rehearsal Harry Montague suggested that in one of the scenes instead of nodding my head I should say 'Yes, my lord.' On the first night I nearly fainted when I heard the sound of my own voice. It was like taking a cold plunge. Harry Montague was the most lovable man I ever met, and Lester Wallack thought the world of him. He possessed an indescribable charm that won everybody—men, women, and children. He was, above all, a thorough gentleman, and just as courteous to a scrub woman as he was to any one else."

"How old were you when you were at Wallack's?"

"I was seventeen. They didn't pay me much salary, but it was a great school in which to learn the rudiments of acting. Besides, I used to earn many a dollar in assisting the property man to decorate and in assisting him in other ways. From Wallack's I went to the Park Theatre, where I became the callboy of Henry E. Abbey's stock company. The company included Agnes Booth, Joseph E. Whiting, Joseph Wheelock, James Lewis, Mrs. Gilbert, Frank Sanger, Joseph Grismer, Minnie Palmer, Sydney Cowell, W. J. Ferguson, W. F. Owen, Frederick Robinson, and Alfred Selwyn. The first part I played was the Cake in Engaged. After that I played Jackson in The Wedding March, and other minor roles, until the company disbanded at the end of its second season. Mrs. Booth and Mr. Owen were especially kind to me, and though I hadn't much chance to act anything but servant parts, I learned a great deal at rehearsals by watching the experienced actors and actresses of the company. My next engagement was with Barney McCauley in A Messenger from Jarvis Section. I played the part of Sheeney Mike, and it was the first part in which I attracted any attention or received any particular notice in the newspapers."

"And after that?"

"After that I was engaged by Sol Smith Russell and played the part of the tramp in Edgewood Folks for two years and a half. While we were playing in California James Lewis interested himself in my behalf, and induced Augustus Daly to attend a performance of Edgewood Folks, which resulted in my becoming a member of the Daly Stock company. I remained with Mr. Daly from 1884 to 1891, my roles ranging from servants to leading characters."

"Can you cite the roles you played in each successive season?"

"Well, I'll try to. The season of 1884-1885 I was cast for John Nudge in A Wooden Spoon, Sir George Parnacott in Lords and Commons, Tummas Appletree in The Recruiting Officer, Soto in She Would and She Would Not, and Prowl in A Night Off. Season of 1885-86 I was the Host of the Garter Inn in The Merry Wives of Windsor, and Keyes in Love in Harness. Season of 1886-87 I played Tranio in The Taming of the Shrew. The following season I was cast for Hatcham in Dandy Dick and Snug in A Midsummer Night's Dream. Season 1888-89 my impersonation of Tom Dangerous in The Lottery of Love attracted the attention of the New York dramatic critics, and I was entrusted with important roles after that. In December of that season Mr. Daly cast me for Paul Hollyhock in his revival of Seven-Twenty-Eight. The season following I impersonated Jack Hammersley in

Dollars and Sense, Mr. Stockslow in the revival of Nancy and Co., Mr. Selridge in An International Match, Sir Walter Raleigh in Rehearsing a Tragedy (The Critic), James Olyphant in Samson and Delilah, and other characters. My parts during the season of 1889-90 included Randolph Windrop in The Golden Widow, Thorpe Sydam in a revival of The Passing Regiment, Harry Damask in a revival of A Night Off, and Silvius in As You Like It. Shortly after the first night of As You Like It George Clarke was taken ill, and I was transferred to the role of Jaques, which I played for forty nights, but I never fancied the part. I preferred Touchstone, but I didn't have an opportunity to gratify my ambition to play Touchstone until the open air performance of As You Like It at Castle Point, in Hoboken, the cast including Agnes Booth, who had taken such an interest in me when I was at the Park Theatre. At the beginning of 1890 I was cast at Daly's for the part of Benny Demaree in The Railroad of Love, and afterward played Renaud in A Priceless Paragon, Flute in A Midsummer Night's Dream, Larry in Miss Hoyden's Husband, and Joshua Gillibrand in Haroun Al Raschid and His Mother-in-Law. Season of 1890-91 I appeared as Jorkins in New Lamps for Old, Moses Massop in The Last Word, and Trip in The School for Scandal."

"And then you left Daly's?"

"Yes; Mr. Daly wanted me to sign a contract to go to Europe with the company, and as I didn't care to go we agreed to disagree, and I signed a contract with Charles Frohman. I accepted the part of Mr. Dickerson in Mr. Wilkinson's Widows with the understanding that I was to be given a leading role when Thermidor was produced at the Twenty third Street Theatre, now Proctor's. Wilkinson's Widows was produced at that house on March 30, 1891, and Thermidor on Oct. 5 of the same year. In Thermidor I played the role of Charles Labussiere, the retired comedian in the employ of the Bureau of Arrests. It was a strong dramatic part, and the critics, I am happy to say, spoke in very favorable terms of my impersonation. The piece itself was an artistic success, but it was too gloomy for the general public, and was only played in some of the larger cities after it was taken on tour."

"What did you do after Thermidor?"

"Why, I continued as a member of Charles Frohman's Stock company, playing Colonel Kipp in Men and Women in Boston and Philadelphia, and then joining the Gloriana company for the rest of the season. The season following I acted under the management of A. M. Palmer, appearing in the original production of Aristocracy, at Palmer's Theatre, as Octave, Duc de Vigny-Volant, a part that was specially written for me by Bronson Howard. I played the same part during the road tour of Aristocracy, the tour extending as far as California."

"When did you first become identified with Summer stock companies?"

"I began about five years ago, in Washington, as leading man and comedian for the Summer Stock company at the Grand Opera House. I played two seasons at the Grand, and during the past three Summers have had a Summer stock company at the National Theatre in Washington, afterward taking the company on a tour as far as Louisville. We played an extensive repertoire, ranging from farce to high-class drama."

"What engagements have you filled besides your stock company engagements since you played in Aristocracy?"

"I supported Marie Jansen in Miss Dynamite.

Then I had a brief—very brief—starring experience in Fresh, the American. After that Mr. Palmer engaged me to replace W. J. Thompson in The Great Diamond Robbery. I was also in the cast of The Absent Boy, at the Garden Theatre, taking the part of the gay old man who comes to town to enjoy a good racket. Last season I was engaged by Messrs. Smyth and Rice to originate the role of Erastus Underholt in My Friend from India, and the piece proved such a success that I have been acting that part ever since. That is, with the exception of my Summer stock work and the part of Lieutenant Hartwell in The Old Coat, the new play by Lieutenant Alderdice which was tried in Washington two weeks ago, and which is to be put on for a run in the Spring, at a New York theatre, I believe."

"Ever had any mishaps on the stage?"

"No, but I had one off the stage when I ought to have been on it. It occurred when I was with Sol Smith Russell. The company was booked to open the new Opera House at Mauch Chunk, Pa. The local manager engaged a robust Irishman to guard the stage-door, with strict instructions not to admit anybody to the theatre except the stage hands and the members of the company. When my turn came to go on in Edgewood Folks I emerged from my dressing room in a realistic tramp make-up, chewing a straw, and shuffled past the stage door. The doorkeeper no sooner espied me than he became convinced that I had eluded his vigilance somehow, and had slipped past him. Accordingly he made one ungodly reach for me, threw me out into a snow bank, and slammed the stage door in my face. Realizing that there would be a stage wait, I began to pound on the door for all I was worth, while the Irishman kept swearing at me from the other side. Meanwhile I heard them calling Bond! Bond! behind the scenes. Eventually they convinced the Irishman that I was not a bona fide tramp, and I rushed on the stage half frozen to death, with patches of snow all over me. My frosty make-up was particularly absurd, because I had to climb over a fence in a Summer scene, and still retained the straw in my mouth and other evidences of having slept in a barn."

"Have you any ambition to star again?"

"Not unless I can secure a play that is strong enough to carry me and all the rest of the company. My ambition has always been to be an all-round actor, that is, a real actor, and my

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experience at Daly's was invaluable to me for that purpose. Mr. Daly is an ideal stage-manager. He works harder than any member of his company, and I, for one, never objected to his severity at rehearsals or to the discipline in the general management of his theatre. My own experience as a stage-manager has convinced me that thorough discipline is absolutely necessary if you wish to obtain artistic and successful results in the production of plays. It is the only way to conduct a stock company or any other company."

"Is it your intention to conduct a stock company this Summer?"

"That depends on the success of The Old Coat—that is, the length of its run when produced in the Spring. I think it would be a good schooling for actors in general if they had an opportunity to play in stock companies during the Summer. It gives them a chance to try parts that traveling managers would not try them in during the regular season. Take my own experience for instance. If I had not acted Christopher Blizzard in a stock company's production of Confusion I should never have known that I had any special ability to impersonate comic old men.

I regard it as a mistake for an actor to be restricted to a limited line of parts. It's all very well if you are a great histrionic specialist, and you can find a continuous vehicle to display your specialty, but your one part actor who is not particularly in demand by managers will be out of employment half the time. It is much more advantageous, artistically and pecuniarily, to be a real actor. The most important member of German theatres is the character actor, and I understand that he is usually cast for Iago when Othello is the bill. It may not be a bad policy from a commercial standpoint for managers to select actors who "look the part,"

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## THE FOREIGN STAGE.

## THE ITALIAN THEATRE.

Popularity of Duse—Few Successes and Many Failures.

Special Correspondence of *The Mirror*.

ROME, Jan. 10.

Italy is a poor country, yet Duse has made over \$2,000 at each representation given during her Italian tour this year. She is now in Rome, where the theatre is filled nightly with the most elegant, aristocratic, and intelligent society in the capital. The Queen does not miss a performance, and even goes before the play begins, in order not to lose a single scene. When Duse is on the stage the silence is so great that if the proverbial pin were to drop it would sound like a bomb. The people are even afraid to applaud lest the spell be broken. The applause at the end of each act, however, is deafening, and makes up for the long suppression of the feelings, which relieve themselves by shouts never heard in an Italian theatre before. Even Duse, accustomed as she is to public enthusiasm, stands bewildered at this outburst, and fixes her large black eyes appealingly before her as if to say: "Stay, I cannot bear it!" The plays do not please much, but what matters that. People go to see Duse, not Magda. Pineiro's Second Wife, however, finds some warm admirers. To-night Duse presents La Locandiera and D'Annunzio's Spring Morning Dream. A greater contrast than these two plays show to each other does not exist. The one all smiles and coquetry, the other a nightmare of sin and blood. To come out triumphantly in both of these on the same night is a feat which only a Duse can achieve. Far superior in attraction is Duse's performance to that of the Grand Opera House, which is empty on her nights. And well it may be, for a worse company I never remember to have heard during the Roman carnival season. It sets itself up as one of the best in Italy. If this were so, the others would indeed have to be pitied. Fregoli has been a gigantic success, and having to give up the Valle Theatre to Duse, he is now playing in the Costanzi Theatre. He appears in sixty transformations in one night—acting, singing, and presenting every "turn" of a Cafe Chantant. It is simply marvelous. He is, in turn, a professor of magic, a French singer like Yvette, an operatic baritone, an Orpheanist, an Italian prima donna, a serpentine dancer, a mesmerist, a boneless man, a tenor, a basso, and every other notable of a vaudeville entertainment. He is, in fact, the greatest phenomenon of the kind living. During the Christmas holidays he gave a performance for the benefit of a children's charitable institution. At the end of the entertainment the Duke and Duchess Torlonia went to thank him, and invited him to dine with them. "Our palace is at the Bocca della Verita," said the Duchess.

"I ought to know," answered Fregoli. "I used once to wind up your clocks. I was then in your clockmaker's service." Now he is almost as rich as Torlonia himself.

In new plays we have His Excellency, by Grossi. It is taken from a French novel called "Bertha's Husband." Nantes, a poor young fellow struggling against adverse fortune, is contemplating suicide, when he is asked to marry a rich heiress, who has been seduced during a hypnotic sleep, and to give his name to her yet unborn child, thus saving the honor of her family. He complies, and so becomes rich and is known as one of the most honest bankers in the country. But he is not happy, for he has learned to love his wife, the victim of an unknown villain. They meet only in public, to satisfy the eyes of society. The poor wife also loves the husband so strangely forced upon her in her hour of dread; but when both are on the point of killing themselves, they confess their love and all ends, as it should do, well. The piece cannot count as a success, however. Hypnotism does not take on the Italian stage, even Trilby rarely succeeding in Italy.

Another play, this time by Gino Gattai, is suggested by The Woman Who Did. Only in the play the man kills the woman who prefers free love to legal matrimony. This play succeeds better than the first one I have mentioned.

Lopez, one of Italy's best living playwrights, has written a play, called War. He had been thinking over this subject for more than six years, and finally wrote it in less than six days.

The characters are an officer, a wounded man, a lady, a peasant woman, and two children. In aim the play is against war. It fell under the public's displeasure long before the curtain fell.

Liberati's Inferno is another fallen play.

A success—at last—is a little play by the Marquis Di Squillace. For This Reason it is called. It is only a dialogue. A judge is visited by a woman he once loved, and who comes to beseech him to give a sentence of "not guilty" to her husband—the Judge's former rival. The Magistrate sees his opportunity to be revenged on both, but at last he yields to the woman's entreaties, and her husband is saved.

Is there anything else? Yes. A Child's Victory, by Tivelli. A young wife, who is nearly falling, is saved by suddenly hearing her child's voice. Actor and author were called several times before the curtain.

An old critic and dramatic author has passed away in the person of Leone Fortis, one of the most pleasant writers in Italy. His father was a doctor, and his mother a poetess and Latin scholar. He published his first work—a novel in verse—in 1847, when twenty-three years of age. In the same year he wrote "The Duchess of Praslin," which he took from the celebrated trial of the Duke of Praslin in France for the murder of his wife. The play was forbidden by the police after the first night. He then went to Milan and edited a little newspaper. He afterward wandered to Florence, Rome, and

Turin, where he wrote another play, Camoeus, which the police again forbade. It was, however, ultimately played under another name, Poet and Minister. It remained long in the repertory of the Royal Company, of Turin. Ernesto Rossi made it one of his best parts. In Genoa Fortis lived by giving lessons and writing theatrical criticisms for a Genoese paper. It was then that the celebrated actress, Fanny Sodowsky, asked him to write a play for her. Signor Fortis responded with Heart and Art, which is still given by some of our leading actresses, though somewhat antiquated in style.

When politics began to calm Fortis went to Milan again and made it his home. For some time he was poet and director of La Scala. In 1858 he founded the *Pungolo*, of Milan, and also made the acquaintance of Ferrari, the great dramatic writer. The two were like brothers till Ferrari's death.

All the time Fortis was in Milan he was persecuted by the Austrian Government, and once was nearly arrested, but managed to escape in time. His political troubles ceased after Magenta, and he showed his vitality by refounding the *Pungolo*, of Milan; the *Corriere*, of Venice, in 1866, and the *New Rome*, in Rome.

For many, many years he wrote "Conversations" in the *Italian Illustration*, under the name of Doctor Veritas. These now form two large volumes, which Fortis called his literary testament.

He was certainly one of the most extraordinary and versatile writers in modern Italy. He succeeded equally well on politics as on art, and his writings were always full of poetry, fancy and genial arguments. In political journalism he was a great influence in the difficult and glorious period in which his youth was spent. He was immensely popular on the stage, and the greatest actresses in Italy owed many of their triumphs to his plays, especially to his Heart and Art. In everything he wrote he was a master, and all his life he was an indefatigable worker. Generous in thought and deed, he had hosts of friends. His life is written in the preface of his plays, now published in a couple of volumes. He leaves a widow and children.

Another death is of the tenor, Meini, who died at eighty-five years of age. He was a celebrity in his day, and sang with Fazzolini and Poggi. He also was heard much in Spain. One of his great parts was Marino Faliero, by Donizetti. He wrote libretti for operas, and up to the last years of his life he was music-critic for Ricordi's *Gazzetta Musicale*. A member of the Academy of Santa Cecilia in Rome, and also of the Philharmonic Society of Florence, he, too, was well and personally known. He was born in Florence in 1812 and died in Florence during the last days of last year, 1897.

S. P. Q. R.

## AUSTRALIAN AMUSEMENTS.

Things Theatrical in the Colonies—Wilson Barrett—Events.

(Special Correspondence of *The Mirror*.)

SYDNEY, N. S. W., Dec. 20.

The Royal Divorce has enjoyed a highly successful season at Her Majesty's Theatre, and the company left on Saturday night, after their final performance here, for New Zealand. Their tour opens at Dunedin on Boxing night, and from all appearances will be a prosperous one. During Elliott Paige's indisposition her understudy, Mrs. Macsmore Morris, essayed, with considerable success, the exacting part of Marie Louise. Mrs. Morris, whose beauty has been made known to New Yorkers by *Munsey's Magazine*, shows considerable dramatic power. Her Majesty's is now closed until Boxing night, when it will be reopened with all the glamour and glitter attendant upon Williamson and Musgrave's annual pantomime, which this year is adapted from "The Babes in the Wood." The bright, particular stars will be Bobby Courtneidge, who specially revisits Australia for this engagement; Ada Reeve, the original Gay Parisienne; Bert Gilbert, John Coleman, John J. Burke, who came over from Frisco with The Flying Jordans; Alice Leamar, Lily Titheradge, and Little Gulliver.

The Paulton-Stanley combination have concluded their New Zealand tour, during which good business prevailed. They play at Hobart (Tasmania) at Christmas.

The McMahon Brothers, known in America in connection with the Boxing Kangaroos, have more than exceeded their most sanguine anticipations at the Lyceum, which they are running on very popular lines. Grattan Riggs, the Irish comedian, proved a splendid drawing card, and now the management is very busy with preparations for a Christmas pantomime. Fanny Lillard and Marie Luella have been engaged to head the cast, and the book is from "Dick Whittington," always a strong favorite. Nonie Seabrooke, who came out as Frank Thornton's leading lady, is also engaged for a leading part.

Harry Rickards has given up his lease of the up-to-date, but so far unfortunate, Palace Theatre. Meanwhile business at his Tivoli is enormous. Addie Conyers and Willie Freear, from the Strand, London, have both been in the bill this month.

The Theatre Royal will this year be the scene of Harry Rickards' first essay at pantomime. Jack the Giant Killer will be given with a very strong cast, including Addie Conyers, Lottie Moore, Alice Simmons, Marietta Nash, Ivy Scott, the Haytors, Tom Wootwell, George Lauri, Alf Bellman, and the Huleenes.

On the 31st of this month Charles Cartwright, with Beatrice Lamb as his leading lady, will leave London for Sydney in R. M. S. *China*. Mr. Cartwright, who has visited Australia previously, in company with Olga Nethersole, is under engagement to Harry Rickards for a six months' tour of these colonies. His company includes Arthur Stylian, Charles Thursby Mansfield, and A. Bryan, all strangers to these shores.

Miss Lamb is well known as the original Niobe

at the London Strand Theatre, where she appeared under Paulton's management.

Williamson and Musgrave's genial Sydney manager, G. L. Goodman, has been laid up during the last few weeks from the result of a severe fall through an open trap at Her Majesty's, but hopes to be at his post by Christmas.

Amy Gourlay, half sister of John Gourlay, the well-known comedian, during the month obtained a divorce on the grounds of desertion from her husband, a son of Burroughs, the English billiard table maker.

In my last letter I made mention of an Elsie Lander who took a company up to Brisbane, and who, from press notices in her possession, was well known in the States. This lady, during a performance in Brisbane, sustained injuries from a severe fall, and in consequence the company disbanded. On top of this disaster her husband, Freeman Kitchen, a journalist, committed suicide in Sydney, and there is now considerable doubt as to Mrs. Kitchen being the Elsie Lander known in America. Perhaps some reader of *The Mirror* will clear this up for us.

The Brough Comedy company are doing a phenomenal business on their Indian tour. *Sowing the Wind* was their opening piece at Calcutta on Nov. 10. Mrs. Brough appeared as Rosamond, Robert Brough as Brabazon, Harry Plummer as Ned Annesley, and Wilfred Shine as Sir Richard Cursitor. Mario Majarovi, McIntyre, Jenny Watt Tanner, Ralph Roberts, and Emma Temple were also in the cast. The *Indian Daily News* enthuses over the production. It says: "The first night may more fitly be described as a triumph than a success." The *Amazons* and *The Case of Rebellious Susan* have also been produced.

Wilson Barrett, on his arrival here, held an at home on the stage of Her Majesty's, when many prominent professionals took the opportunity of meeting the actor-author-manager. As I have already advised, his tour opens in Melbourne, with Claudine.

A big card this coming holiday season will be the combination of Harmont and Fitzgerald's circuses. The bill advertised is an exceedingly liberal one.

The firm dropped £3,000 over their short season at the Duke of York's Theatre, London.

The cabled news of the murder of William Terries at the London Adelphi was received here last Saturday. Although this artist never visited Australia, he was well known to many of us. It is barely a year back that Williamson and Musgrave arranged for him and Miss Millward to tour these colonies, but eventually the arrangement fell through.

Frank Thornton has returned to Sydney after a most successful tour of the length and breadth of Australia. L. J. Lohr is still his right hand man, and is at present busy arranging for a Christmas season at the Bijou-Criterion.

Special mention is due Julius Knight's Napoleon in *The Royal Divorce*. His rendition was a very fine one and gave proof of careful study. Mr. Knight will be remembered favorably by many New Yorkers.

Things theatrical in Westralia continue brisk. Frank Barnes has just returned there with a reorganized dramatic company.

Maggie Moore and Harry Roberts report good business from Melbourne.

Early in January next Daisy Holly, at present principal danseuse in the Lyceum pantomime, sails for New York, where she has obtained a good engagement.

The Flying Jordans are at Hobart (Tasmania).

E. NEWTON DALY.

## TAKE NO SEALSKINS TO CANADA.

Manager M. W. Hanley, before going into Canada, received from his advance agent, H. A. D'Arcy, the following caution: "Post notice so that no one will bring seal skins into Canada. The United States officials burn all sealskins that cross the Canadian line." This information may be of value to others contemplating a visit to the Dominion.

## THE FLORIDA LIMITED FOR ST. AUGUSTINE.

The first train of the season left the Pennsylvania Station, Monday, January 17, at 11:30 A.M., via the Southern Railway, F. C. & P., and Florida East Coast. All available space was occupied. The Florida Limited is one of the most superbly furnished trains that ever left New York, and will be operated daily, except Sunday, between New York and St. Augustine. You lunch to-day in New York and to-morrow in St. Augustine. The train is most exquisitely furnished, and every device which may add to the welfare, comfort and enjoyment of the passengers has been provided. The drawing-room sleeping cars are of the latest plan of Pullman, and the compartment cars, which are operated only by this line, are models of perfection, as the designs for the cars are such that parties occupying a compartment are free from the outside world. These rooms are so arranged that they can be used separate or thrown into a suite of private apartments, and are unsurpassed in completeness, etc. Families going to Florida on this train have as much privacy and comfort as they could enjoy within the portals of their princely mansions. The dining cars are of the latest, and the markets of the North and South are both drawn upon liberally for the best and most seasonable supplies, while the cuisine and service are of the highest order. The library car is furnished with abundance of easy chairs, sofas, and writing desks, where stationery is found for the passengers' use. The observation car might be termed the parlor or reception room of the moving palace. It has large plate glass windows on the sides and ends, from which the fast flying panorama may be viewed with comfort.

Among the large number of prominent passengers on the Limited were the delegates to the Fishery Congress, at Tampa, Fla., from the States of Maine, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, and the District of Columbia. For particulars, regarding the routes to Florida and the South, call on or address Alex. S. Thewatt, Eastern Passenger Agent, 271 Broadway, New York.

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## SHOP TALK.

"Gentlemen,"—it was the tragedian who spoke—"during a decade of years we have talked shop for our own entertainment, and the amusement or otherwise of such as might overhear us. During those hours, gratifying to me, as I know they have been to you, it has been our privilege to touch at times upon the similes weaknesses of our fellow players, past and contemporaneous. The experiences of an impudent novitiate, in retrospect, have afforded as many happy hours. In our earlier meetings, under the awning on the Old Rialto on Union Square, they added a zest to the beer and sandwich which constituted our midday meal. During later and more prosperous years, in the artistic and congenial atmosphere of these beautiful clubrooms, we have found our shop talks growing in interest as the receding years have touched and mellowed the perspective. During these reminiscent and imaginative hours, now lengthened into years, there has been "no mirth that leaves an after bitterness like gall." Our laughs with and at our fellow craftsmen have been wholesome in thought and clean in inference. It could not have been otherwise without doing violence to our own natures and experiences. In all that we have said the manhood and womanhood of the men and women of the stage have been steadily kept in view. We have taken our shots at folly in her flight, not sparing our friends nor seeking to wound unduly or unfairly those who have not agreed with us. It should be to us a source of pleasure to realize as we do that our shop talks have made us many friends among our fellows, and no ill-wishers save the few whose good opinions it were a vice to cultivate.

"All of this is but premise. Recent observations have moved me to grow critical to-day, and I want to define and make clear our right to do so. There is a time and a place for every thing, including shop talk. It may be added that there is shop talk and shop talk. During the current season I have been a frequent visitor at the vaudeville theatres. I have passed there many delightful hours. I have also been impressed by the paucity of ideas among the alleged writers of sketches for the use of so-called 'legitimate' performers entering vaudeville. Within a month I have endured four of these inflictions, all dealing with supposed 'stage life,' and all representing actors and actresses as tramps or adventurers; all revealing, by recital and inference, a disreputable and despicable phase of supposed professional life, which has been created and maintained entirely by a sensational and scandal-mongering press.

The persons engaged in those venomous flings at the dignity and respectability of the stage include both sexes, the feminine, I grieve to say, predominating, and they have held, and are capable of holding, conspicuous positions. It was gratifying to note that the unwholesome stuff bored the audiences, and it is creditable to the taste and intelligence of vaudeville audiences that this species of self-debasement promises to be short-lived.

"In the same line of thought, but more reprehensible for obvious reasons, I wish to include a few so-called Christmas stories, which have recently appeared in widely read periodicals.

"Probably the well-known young actresses who were quoted as authors did not write the stuff, but as they countenanced the use of their names as the authors, to them must belong whatever of credit or odium attaches to the publications.

"The incidents related, if accepted as a reflex of stage life in America, would fully justify all that Clement Scott's tirade implies. They speak glibly of the greenroom, which does not exist. They people it with non-professional lovers, bald heads, debauchées and roués.

"One story particularly I recall. Its heroine was a young girl fresh from a Christian home. She held a responsible position in a dramatic company. She had a blasé front row admirer, who frequented the 'greenroom.' He was liberal and persistent, but he wasn't a marrying man. The young heroine became desperately enamored of the handsome leading man, who seduced her under promise of marriage. But she loved on and hoped on. One day the leading man's past wife showed up in the dressing-room. She sized up the young heroine good humoredly, and intimated to her lord that there were others, and that she wasn't doing any kicking, but she wanted that sealskin sacque all the same. The young heroine fled broken-hearted, and a week later was snugly domiciled in an elegant uptown flat with her front row admirer.

"That's all. I suppose there is a moral hidden in it somewhere, but my obtuseness has not yet detected it.

"Certainly if Mr. Scott, who has said such unpleasant things about English actresses, wanted to prove the same things true of the profession in America, he could find no abler than the writer of this charming Christmas carol, which is signed by a well-known actress.

"Fie! upon you.

"Assume a virtue if you have it not."

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# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - - JANUARY 29, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 12.

*Such is the infection of the time  
That present medicine must be ministered  
Or overthrow incurable ensues*

SHAKESPEARE.

## Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

## WORDS OF WISDOM.

THE address to his fellow-actors, made by JAMES A. HERNE through the medium of this supplement to THE MIRROR, is wise, patriotic and instinct with professional feeling. It should be read and heeded by every actor worthy the name.

This is not a country in which a cabal alien to all the impulses of art should be permitted to seize and hold a great institution like the theatre for the most ignoble and sordid ends. The genius of America is against such a desecration, as it is utterly opposed to the spirit of oppression and the conspiring activity of the Theatre Trust, which would destroy all that will not submit to its dictation.

Those actors whom Mr. HERNE commends for independence, like Mr. HERNE himself, will live in places of great honor in the history of the American stage. That history will record the rise of the Trust, its evil operations and its fall. All in every way associated with the movement on the one hand to defeat the evil purposes of the Trust will be honored in the annals of the stage as surely as those who, on the other hand, remain selfishly inactive in Trust hands, or who aid its plans against their professional fellows, will suffer in the record.

Genius itself, if time-serving and self-seeking in this emergency, will not escape deservedodium.

## IN THE MEANTIME.

THE statement made by BRANDER MATHEWS, a well-known student of the theatre and its history, that it is only a question of time when the Theatre Trust will be disintegrated and destroyed by the natural influences which inevitably must control such an institution as the stage, is founded on common sense and has precedents to prove its truth.

The Theatre Trust is an unnatural, an abominable, an intolerable device of middlemen who for the moment may make money out of those they have duped, but the sins of their system will eventually cry out so loudly as to bring an opposition that will sweep them from the theatrical field.

But in the meantime what is happening and what will happen?

Misfortune, hardship, stagnation. Every other theatrical interest is made to subserve the selfish interests of the Trust; every other enterprise is subordinated to Trust enterprises; actors with a spirit of independence are either subjugated or wheedled into Trust power, or, still maintaining independence, are the objects of the conspiracies and the lies of the Trust.

The whole theatre is demoralized by this abominable combination, and it never will know normal life or prosperity until the gang is dislodged and driven out of the temple.

## HOW DO THEY LIKE IT?

THEATRES in the smaller cities, especially in New England, forced to depend upon the convenience of the Trust for attractions, have been compelled to close for weeks at a time this season. During former seasons of natural supply, when traveling managers were free to deal with local managers, and when individual enterprise in management was encouraged by an open field for competition, these theatres were almost steadily open and making money. How do their managers like the Trust? How do the owners of these theatres, some of whose managers may be forced to abandon their leases, like the Trust? Everybody will know in good time.

The managers of many important theatres in large cities in which the Trust, which controls the bookings of these theatres, has theatres in which its interests are greater, have seen their management discredited by the scheme of the Trust to take care of its own, and are sweat-

ing in business anxiety as to what shall happen next. How do these managers like the Trust? In cases where they are simply tenants, how do the owners of these theatres like the Trust? Wait and it will be made known.

Traveling managers who foolishly have placed their business in the hands of the Trust have found their attractions used simply as foils to or feeders of the attractions of the Trust, which uses every device which its knowledge of the business of those in its power and the advantage which its "booking system" may suggest to it, against rival attractions. In looking over their books, what do these managers, who have lost their independence with much of the business that under other conditions would be theirs, think of the Trust? Perhaps by and by they will be ready to say what they think of it.

The Trust may be a very good thing—for those who compose it. All others who are under its thumb simply contribute to it.

## A SERIES OF CLUMSY LIES.

MADE desperate by recent events, the Theatre Trust, through its least accomplished jitters of the truth, has within a week published a series of lies so clumsy that their falsity was apparent upon the face of things.

When it was announced that KLAW and ERLANGER had lost control of the two Trust theatres in New Orleans, KLAW and ERLANGER, through their emissaries, declared this truth to be a lie.

When they could no longer deceive the public as to this fact, forgetting that their efforts to retain the theatres were well known in New Orleans, KLAW and ERLANGER, "announced" that they had voluntarily relinquished these houses, and followed this fabrication with an announcement that they had already secured two or three other theatres in New Orleans. There are no other available theatres in New Orleans.

Then, through the same inexpert falsifier, it was declared that RICHARD MANSFIELD had resumed business relations with the Trust. This was a lie without a shred of fact in it. The Boston manager whose house is handled by the Trust, no doubt alarmed by the results of Trust bookings this season, and excited by the volume of business done in his theatre by Mr. MANSFIELD during that actor's recent Boston engagement, danced attendance upon Mr. MANSFIELD for the better part of a week, offering him better terms than usual for Boston next season, and naturally secured Mr. MANSFIELD's signature to a contract. With the making of this contract KLAW and ERLANGER, the booking agents of the Trust, whose "imperative rule" has been that all engagements should be made through them, had absolutely nothing to do. But that is another story.

Foolishly thinking that the lie about MANSFIELD would pass current, the Trust even more stupidly, the next day, set afloat a statement that FRANCIS WILSON also had "gone back to the Trust." Mr. WILSON's telegram to THE MIRROR in another column treats this lie with great brevity, yet conclusively.

The purpose of all these falsehoods was and is apparent to the simplest intelligence. Matters were and are going wrong with the Trust, and particularly with KLAW and ERLANGER. By wholesale lying they thought to stem the tide, and to fool the theatrical profession.

What lie next?

## A NOTABLE VICTORY.

THE ousting of KLAW and ERLANGER from the two theatres long controlled by them in New Orleans—the Academy of Music and the St. Charles—breaks the hold of the Trust on the South, and gives promise of better things to the Trust-ridden people of that city.

This result is largely due to the New Orleans *Daily Item*, whose editor and proprietor, D. C. O'MALLEY, has consistently and persistently opposed the methods of KLAW and ERLANGER and fought Trust influences in the Crescent City.

Men who are influential, respected and of substance in New Orleans laugh at the claims of KLAW and ERLANGER that they will "build" new theatres in that city, as every one else laughs at them.

## THE INEVITABLE.

THE newspapers of the country are still earnestly active against the Trust.

There is no sign that they will become inactive. They are fighting for art, as against cheap commercialism in the theatre.

Publicity has seriously embarrassed and is still embarrassing the Trust. It will finally kill the Trust.

## It Was a Lie.

New York Herald, Jan. 25.

Richard Mansfield denies emphatically that he has "made up with the Syndicate." He booked time at the Hollis Street Theatre, Boston, for next season because they gave him the terms he wanted.

## AN INTERESTING QUESTION.

It Must Be Answered, After the Satisfaction of Prudent Curiosity.

Chicago Times-Herald, Jan. 25.

Does the end justify the means? Is a financial success to be regarded as a payment in full by any manager who has risked his own reputation and assaulted the good taste of patrons? This is a question which Charles Frohman will be obliged to answer definitely, and when he points to the large audiences crowding the Empire to see a play which has been generally condemned by the press as revolting in some of its features, this answer will not be considered adequate. A certain theatre in New York was crowded nightly during one period by a wretched exhibition of indecency, called Orange Blossoms, and other examples of a similar nature might be cited, but popularity in such instances would not be accepted as justification. Neither is the financial success of The Conquerors any plea in extenuation for the production of a drama which wounds the self-respect of the actors who appear in it and startles if it does not disgust audiences by its bold realism. The Empire Theatre Company has heretofore been identified with excellent and sometimes admirable plays, and its good repute as a standard organization devoted to the best plays to be had in the open market of the world has gained for it a constituency throughout the country. But Mr. Frohman possesses but a slight grasp upon the subject if he imagines that his company will retain the favor of the best public while playing a drama which cannot be discussed among self-respecting persons, much less witnessed by them, without a sense of personal degradation. A certain public may be attracted by such an exhibition, but it will not be the clientele upon which the Empire Theatre has been accustomed to rely.

The Conquerors is not only an offensive play in its chief element, but it comes clothed in disfavor, having been largely plagiarized by Paul Potter from Maupassant's *Mlle. Fifi and Deux Amis* and Sardou's *La Haine*, with some vile points which Mr. Potter is sufficiently insulting to American womanhood to say he added as a special sop for their peculiar taste, which he assumes to understand. If this is not adding insult to injury it would be difficult to characterize the offense.

What, then, must be the nature of a play which is said to vulgarize much of *La Haine*, with amendments from *Mlle. Fifi* and contributions from the refined moral laboratory of Paul Potter, who dwells steadfast in the alleged belief that the women of America can be most quickly attracted by an exhibition of moral corruption? It is small wonder that he sailed hastily away from America before the storm of indignation burst over him.

## Really Short of Attractions.

St. Louis Republic, Jan. 25.

The Century Theatre and the Olympic Theatre are under the control of the Syndicate. I have been informed, time and again, that one of the plans of the Trust in theatres contemplated an arrangement of bookings that would offer no conflict of attractions in the same city. For example, it was to be arranged that if the Century had in hand a tragic week, the Olympic would enliven us with sparkling comedy. If romance was to be presented to a public hungering for romance, the presentation would occur at but one of the Syndicate theatres at the same moment. This would be very happy, not only for the theatres, but for the public that could not manage to be at two places at one and the same time, as the census press agent has it. The Syndicate seems, therefore, to be out of joint here this week. The Century Theatre comes along with the light and airy Mr. Hoyt. In order to present something contrary to this, the Olympic should have nothing less mirthful than one of Fanny Davenport's bloody fancies. Instead of such lightsome theatrical diversion we are to have at Mr. Short's theatre the lissome *One Round of Pleasure*.

Even syndicates, it would appear, are human enough to err once in a while.

## SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcome to this column. The writer in each case should furnish the editor with his or her name as a guarantee of good faith, but not for publication unless desired by the writer.]

## THE WORK OF NUMBER TWOS.

EVANSVILLE, Ind., Jan. 21.

To the Editor of THE DRAMATIC MIRROR:  
Sir.—I am very much interested in the gallant stand THE DRAMATIC MIRROR has taken against the Theatrical Trust. For those who reside in smaller cities, the plays presented in the theatres are simply lotteries; one never knows whether they will see a first-class company or a poor one. It is no longer a question of a play being up to one and the same time, as the census press agent has it. The Syndicate seems, therefore, to be out of joint here this week. The Century Theatre comes along with the light and airy Mr. Hoyt. In order to present something contrary to this, the Olympic should have nothing less mirthful than one of Fanny Davenport's bloody fancies. Instead of such lightsome theatrical diversion we are to have at Mr. Short's theatre the lissome *One Round of Pleasure*.

To those who see clever productions in the largest cities it is most deplorable for them to sit through the same performance in smaller towns and see them ruined almost beyond recognition by inferior companies.

I am a constant reader and admirer of THE DRAMATIC MIRROR. It is a periodical of which the profession ought to be proud. J. C. B.

## THEY WERE DISGUSTED.

ROCHESTER, Jan. 19, 1898.

To the Editor of THE DRAMATIC MIRROR:  
Sir.—There is a party of men and women in this small town who go to New York every year for the sole purpose of seeing the plays presented by the Empire and Lyceum stock companies.

Now, I happened to be one of the party that went to the Empire on the opening night of The Conquerors, and I must say we were disgusted with it. Of course, we people from the country are not supposed to know a good play from a bad one, as some of the critics on your New York papers are pleased to write about us; such critics as those that have to refer to Lydia Pinkham in every article to bring out effect.

But we were glad to see your paper expose Paul Potter and his dirty play to the people outside of New York City. It is too bad to see such artists as Miss Allen and Mr. Faversham wasting their fine talents on such a lot of trash as that show contains.

But we are pleased to know that THE DRAMATIC MIRROR is not run by a man that is afraid of any combines, and is not afraid to tell the truth about plays, managers or authors, no matter who they may be.

AN ADMIRER.

## WORDS OF WISDOM FROM MR. HERNE.

## THE NOTED ACTOR AND DRAMATIST ADDRESSES HIS FELLOWS.

"The Characteristics of the Trust are Greed, Cunning and Inhuman Selfishness"—"It is Infamously Tyrannical and Degrading"—Actors Must Oppose It for Self-Preservation.

Just before James A. Herne left for Chicago he gave to THE MIRROR the following expression upon the conditions that confront the American actor. It ought to appeal to the instinct of self-preservation of every member of the theatrical profession in this country:

"The Theatrical Trust is but another arm of the octopus monopoly. Evolutionary law describes one cause producing a multiplicity of effects. Private ownership of land is the direct cause of all monopolies, and the Theatrical Trust is one of its many results.

"Its characteristics are greed, cunning and inhuman selfishness. It is a wolf which will devour its fellow wolf when he falls by the way.

"It is infamously tyrannical and brutally degrading alike to its projectors, to those mistaken stars who are aiding it, and to the actors who are being temporarily crushed by it.

"It must be met with intelligent, dignified courage and determination. Personalities, spleen and invective are childish and futile.

"Every actor in America should at once join the Actors' Society of America.

"Stars heading successful organizations should learn this truth: 'Self interest is best secured through the ability of the many to gratify their reasonable wants, not through the ability of the few to dictate terms and conditions.'

"Privates in the great army of actors may exert a powerful influence through silent opposition. Psychic force is more potent than it is generally understood to be.

"Few actors struggling for acknowledgment and position, as is the truly great artist, Wilton Lackaye, dare be as outspoken as he, but all may think untrammelled. Thought cannot be coerced. Therefore, fellow-actors, one and all, be at least mentally free and oppose this Trust and all Trusts in thought with heart and soul. And remember capital does not create labor, but labor created the first capital and all the capital there is in the world to-day.

"The few leading actors who are standing for the independence of the American actor and for the liberty of the stage will not desert you. They cannot be cajoled, intimidated or bribed. You may trust them. They may be beaten, but not subjugated.

"I regret that Mr. Jefferson has taken no action. He was cradled in the theatre. The theatre made him famous. The actors loved and honored him. I can well wish he had espoused their cause.

"I hope that Mr. Goodwin, who does stand for the highest art he sees, will speedily learn that the Trust which grants him personal immunity will withdraw that concession the instant it is strong enough to do without him. He is an artist, and his place is among the independent stars.

"As for me, I was an actor when the members of the Trust were in swaddling clothes. It is conceded that I have contributed something to the literature of the stage and to dramatic art, and I, therefore, refuse to be driven from the stage of my country by the gentlemen who have the lessees and owners of a number of playhouses by the throat.

"Sydney Lanier wrote 'Art, sweet lark, translates the sky into an ecstasy of melody.'

"JAMES A. HERNE."

## A Lie Denied Again.

New York News, Jan. 26.

"CHICAGO, Jan. 25.—Mansfield denies that the Theatrical Trust will hereafter have charge of his bookings."

This is a direct contradiction to the statements published in certain pandering morning papers of recent date. The fake news factory of the Trust is evidently being worked assiduously to furnish the so-called theatrical news of the toady element of the metropolitan press.

## THE USHER.



"The London production of *The Conquerors* has been indefinitely postponed."

Thus reads a paragraph in the daily papers, verifying a prediction made by THE MIRROR several days ago.

It is highly improbable that Potter's plagiaristic play will ever be acted in London, notwithstanding the Lord Chamberlain's license.

There is little likelihood that George Alexander, the manager under contract to produce it, will care to face the legal consequences of infringing upon Sardou and de Maupassant's copyrights.

Entirely aside from the indecencies of this play, there is the question of meum and tuum involved, and that is a question of serious moment in England, where the popular conscience is keenly alive to the enormities of literary theft.

Witness the fate of *The First Born*. Charles Frohman's agents endeavored in every possible way to convey the impression that that piece was the genuine, original Jacobs Chinese work and incidentally to brand *The Cat and the Cherub* as a spurious imitation.

The result of this course is a matter of record. The London critics investigated and learned that Mr. Fernald was the originator of the celestial story idea, and the London public promptly repudiated *The First Born* and gave *The Cat and the Cherub* a hearty welcome.

It is dollars to doughnuts that *The Conquerors'* indefinite postponement will be a permanent postponement.

The newspapers that support the Trust are pitifully few in number and uniformly unfortunate in character.

As against the great and influential and multitudinous journals throughout the country that have denounced the Trust there are only a few sheets of the order of the Philadelphia *Item* and the New York *Telegraph* and the Chicago *Dispatch* that have lent their columns to the Trust's defense.

Only a few years ago the Philadelphia *Item* was abusing Nirdlinger and Zimmerman up hill and down dale, as a number of interesting extracts from its files in my possession vividly recall. And Nirdlinger and Zimmerman at that time took strange and unintelligible oaths in witness that they would never, never, recognize or patronize the *Item* again. Lo, and behold! the *Item* is now Nirdlinger and Zimmerman's mainstay in the Quaker City and they are its principal theatrical advertisers.

The New York *Telegraph*—the organ of the Tenderloin and the favorite literature of the habitues of the all-night resorts—was embroiled in legal difficulties with Klaw and Erlanger not long ago. But in the Trust's throes these little difficulties were speedily set aside and the pornographic print naturally became the ally of the concern that exploits leg shows and nasty plays.

The Chicago *Dispatch* is a consistent defender of the Trust. Its editor is now serving a term in Joliet prison for publishing and circulating an obscene newspaper.

When it is considered what pressure the Trust has been able to bring to bear upon newspapers through the counting room it speaks well for the integrity and independence of the American press that the great majority of reputable newspapers North, South, East and West, have not hesitated to declare against that monstrous enemy of a clean, artistic and free stage.

In a few instances business considerations have prevailed over editorial convictions to the extent of insuring silence. But I have yet to hear of one case where a dramatic critic or editor, when restrained from freely discussing this subject by counting room dictation, has hesitated to express his sympathy with the cause of those that are fighting the good fight to restore the freedom of stage art.

The plot that Heymann and his fellow conspirators called their "private business" a few months ago, and which they insisted should be exempt from newspaper exposure or discussion, has been ventilated so thoroughly that to-day its purpose is understood by the public in all parts of the land.

How well it is understood and how heartily it is resented the balance sheet of the Trust will bear eloquent testimony when this season's campaign comes to an end.

If Heymann and the rest imagine that the opposition to their amiable conspiracy to dominate and dictate the theatre business of this country will die out eventually they are as greatly mistaken as they were when they supposed that such an intolerable and infamous scheme could be worked to its ultimate object without let or hindrance.

There are forces at work that will never relax until the last vestige of the Trust has disappeared from the scene. As THE MIRROR said on a former occasion, this is a fight to the death and the logic of events points to the fact that the Trust will furnish the corpse.

These designing and desperate money-changers are lunatics to have dreamed that the American stage is utterly friendless and abandoned and that they were to be permitted to play

havoc with it at their own sweet will unposed and unhindered.

The beautiful and immortal art of our theatre is destined for a better fate than to fall a helpless prey to the mercenary machinations of such men as Heymann, Nirdlinger and Erlanger, whose horizon is bounded by the narrow confines of a theatrical sweat-shop and whose loftiest ambition is to levy tribute upon the profession and the public.

They are not in the business "for their health," as one of their spokesmen has proudly proclaimed. They are in it simply and solely for what they can get out of it, and they are not particularly scrupulous as to the means and methods to employ in pursuit of that object.

Every actor who respects his calling: every manager who is guided by aims superior to those of a bungo-steerer, and every play-goer who loves the theatre cannot fail to feel the shame and the disgrace of the conditions that a group of sordid speculators have imposed upon the theatre in this country.

The interests of our stage are not safe and the future of our profession can be regarded only with apprehension as long as purveyors of smut and manipulators of unsavory merchandise remain in control of the situation.

The salvation of the American theatre lies in two things: The vigorous seed of rebellion that has been sown by the disinterested leaders of this crusade; the splendid missionary work of the press, and the internal weakness and rottenness of the unholy combination.

The actors that have sold their birthright for a mess of pottage will not enjoy their repast and the laggards that have hung back in the fear of reprisals or through constitutional laziness and indifference will regret their inactivity, while those that are upholding the banner of the right will prove their wisdom.

For when the inevitable fall of the Trust occurs it will drag many into the mire of obloquy and the rush to escape its odium will only be paralleled by that original rush of the foolish to seek connection with it.

This is not prophecy—it is certainty.

## A FAILURE IN NEW YORK.

One Round of Pleasure is Evidently Meeting a Deserved Fate on the Road.

*Chicago Post*, Jan. 22.

If only as a bit of additional proof that the craze for musical comedy and extravaganza is dying, the chill given One Round of Pleasure during its Chicago season is a matter for congratulation.

The Klaw and Erlanger company closes its engagement at the Columbia to-night after a three weeks' stay here. This organization came very near spoiling the excellent record made by the Columbia, for, as has been said before, Manager Davis has not had a bad week since the opening last Fall. But One Round approached the safety line, and escaped simply because the theatre had been presenting such good attractions that the patrons of the house thought it would avoid hard luck throughout the season.

This history of this production is an interesting one, and teaches much the same lesson that The Good Mr. Best taught.

Early last Summer the piece was staged in handsome fashion at the Knickerbocker Theatre, New York. The proprietors gained liberal compliment for elaborate mounting. The book, however, was condemned, and the management set about the task of revision, employing an expert tinkerer to put it in shape.

Instead of running all Summer, as had been hoped, the life of the piece was exhausted in little over a month—six weeks, maybe.

Klaw and Erlanger had this expensive plant on their hands, though, and like shrewd speculators resolved to take it on the road to recover, if possible.

What the next "stand" will vote none can tell, for Chicago has been educated in extravaganza, and from years of the best sort of productions has been led to expect the most careful presentations. Still it would seem that any city would rebel at the stuff exploited in One Round of Pleasure, for it is easily the poorest burletta tried here in a long time. The Rogers brothers and Miss Maud Raymond gave the piece the only life it had, and Walter Jones exerted every effort to shed gloom upon the production with his dreary attempts at comedy.

If there had been a fairly coherent story or even a little dialogue that was not contemptible the piece would be other than a dead loss. It does not pay to sustain a feeble play merely for the sake of using up lithographs.

## How They Do It in the West.

*Denver (Colo.) New Real*, Jan. 15.

The Theatrical Trust seems to have everything its own way. Right here in the city of Denver Bush and McCourt occupy a position that renders them utterly powerless in selecting companies, and, as a result, companies that ought to appear in 10-cent houses are forced upon Bush and McCourt, in spite of themselves. The worst feature about these itinerant tramp shows under the management of the Theatrical Trust, is the scheme to prostitute the scenery of their show to advertising shoe blacking and baking powder and that sort of stuff. Some time since a jin-crowd of broken down hamfatters held the boards at the open house under the head of 1492. Every time you looked at the stage you saw a great big flaring sign to say Snyder's snide catchup or something of that sort. Who the Dickens cares about having a whole set of scenery spoiled in so plain and so evident a scheme on the part of the Trust to make a little money on the side in the way of advertising. Neither Bush or McCourt indorse this method, but they cannot help themselves. There is a scheme on foot to break up this Trust. One good way to get even with these fellows is to spot them. For instance, when 1492 is advertised to appear again in Denver, every Coloradan true to Colorado should make it his business to keep away from that show. There is a lot of others of the same sort that we could mention, and will mention in due course of time.

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## A QUEER STATE OF THINGS.

Buffalo and Chicago Papers Comment on the To the Reputation and Prestige of Charles Frohman—The Number Twos.

*Buffalo News*.

The condition of affairs theatrically is not one to cause any amount of pleasant retrospection or create much hope for the immediate future of this season. The terrible dearth of good plays and good performances is painfully felt by those who have been in the habit of making the playhouses a favorite resort on Winter evenings in other seasons.

The majority of the performances at Buffalo's principal playhouse have been such that the heads of families have been unwilling to make up theatre parties, gentlemen could not invite their women friends to accompany them, and the result is that the players are appearing to empty houses, and the public is awaiting the day when the pernicious influence that is now guiding theatrical affairs has been done away with.

Buffalo people looked forward to the engagement of Under the Red Robe. It was an Empire Theatre play and had been presented in several cities with something of success. It was said to be artistic. When it came it was found to be a sudden, loose jointed affair, without any thing to recommend it—not even a capable company. As has been the rule throughout the entire season the public was led to believe that it would see the original production by the original company.

In writing of the situation which the Theatrical "Trust" has created in Chicago, the  *Tribune* says:

"What a contrast to the situation a year or two ago, when Mansfield and Irving were playing against one another, with Olga Nethersole almost concealed at another theatre, while Bernhardt was coming to take Irving's place. Nowadays if Chicago has one actor at a time it has to be very thankful. For three weeks Chicago had Mr. Russell and now it has Mr. Sothern, and that is positively all the theatres have to bestow, and the choice is limited when the theatregoers have to take The Adventure of Lady Ursula or a casino extravaganza.

"The general situation is simply this: The Columbia plays extravaganza and comic opera as much as possible, and Hooley's has therefore to take care of nearly all the actors and actresses who play under the auspices of the Syndicate. As 90 per cent. of the best plays are under the control of that astute body, they must all appear at Hooley's in turn, and Chicago has only one theatre where its people can see first-rate acting except on occasions when Modjeska or Mansfield or Mrs. Fiske may appear at the Grand. All this has a deadening effect upon theatrical business, for it robs the theatregoer of any choice. And it is, of course, the direct outcome of the formation of a Theatrical Trust, which is attempting to corner the market.

"Actors will soon begin to discover that the throttling of competition is not the best thing in the world for their profession, and then they may make a stand against the Syndicate."

All that Buffalo people have to do to realize the full extent of the evil influence of the Trust is to think over the performance given here this season—the veneer which could never be concealed, the blatant work of companies organized for revenue only, the pernicious attempts to crowd burlesque performances of questionable character upon the stage of a first-class house, and the general juggling that has been going on to keep good attractions away from Buffalo.

## NO DOUBT OF IT.

In Its Efforts to Manipulate the Theatre the Trust is Meeting With Obstacles.

*Toledo News*, Jan. 25.

In their efforts to control all the theatres and actors in the country the so-called Trust is meeting with numerous obstacles. The combination is composed of New York managers who conceived the idea that they could, by uniting, monopolize the production of theatrical performances throughout the United States. A hostile combination has been formed among several of the leading actors and they refuse to play for the Trust. Among these are Richard Mansfield, Francis Wilson and Minnie Madden Fiske. In a recent editorial Harper's Weekly says: "It seems that the peculiarly offensive feature of the Trust is its booking agency. In effect, the Trust is charged with gaining control of theatres throughout the country by refusing what they call their 'attractions' to every proprietor who declines their terms, and the 'attractions' are so numerous, including, as they do, Mr. Drew, Miss Adams, Mr. Crane and Mr. Goodwin, that the proprietor is finally forced to accept their terms. He therefore receives the companies which the Trust sends to him, and refuses to receive the others. On the other hand, actors who refuse its terms are prevented from playing in any theatre which the Trust controls. Frequently this means that recalcitrant actors and their companies are not permitted to play in certain cities. This is certainly an odious tyranny, and the revolt of the players is not to be wondered at. So far as the public is concerned, it ought to be interested in upholding what is called the actor-manager, for the drama flourishes best in the hands of the dramatic profession itself. It is evidently decadent in the hands of those who love it only for the profits of the box office. It is to be hoped that the actors who have the capacity for management will regain control of their own art. It will be a sad day for the drama in this country when it falls entirely into the hands of a single Trust of managers."

The "Number 2s" have been particularly disastrous to the reputation and prestige of Mr. Charles Frohman, and, spite of Mr. Frohman's connection with the Theatrical Trust, we cannot think that what is bad for Mr. Frohman as a manager can be good for the American stage. Mr. Frohman has declared that he is not "in the theatrical business for art's sake," and we must accept his own estimate of himself. . . . Of reputation and prestige the recent connection of his name with many "Number 2" companies is rapidly depriving him.

The "Number 2" companies are rapidly falling by the wayside. The people will have none of them. By next season the theatre will probably be delivered from this nuisance. But meanwhile the "Number 2s" will have done both the stage and the box-office an infinite deal of damage.

## PARTICULARLY DISASTROUS

Buffalo and Chicago Papers Comment on the To the Reputation and Prestige of Charles Frohman—The Number Twos.

*Rockford Democrat and Chronicle*.

A play produced in New York wins a considerable success, largely because of the excellence of the actors in the cast. Throughout the country theatregoers hear of its merits and are anxious to see it. The manager who controls it determines to send it on the road. But he wants the actors in some of the cities who have helped to make the play successful for some other party or play that has come to produce in New York, or he wants to make his play doubly or trebly profitable by playing it simultaneously on two or three different circuits, and must, consequently, organize two or three companies to play it. He may not send out the original company at all, and may organize one or two entirely new companies for "the road;" or he may send out the original company intact, beside one or two entirely new companies; or he may distribute the members of the original cast among two or three new companies. Of course none of these new companies, however organized, gives the performance that the theatre-goers on the road want to see.

It cannot be justly said that nothing can be urged in favor of this scheme. The plan has its apparent present advantages for the speculators who have devised it. It enables them, they think, to make a single play do double or triple earning work. It enables them, they think, to take advantage of the highest vogue of a play in the provinces by getting it before two or three times as many audiences as could be reached with a single company, during the "attraction's" first road season, before it becomes old.

Even from the theatregoer's point of view, there is something to be said in favor of the "Number 2" plan. It enables certain provincial theatregoers to see, in their first season, with scenery and costumes undeteriorated by wear and tear and actors not yet sick of their parts, some plays that, in the absence of this device, they would either never see at all, or see only in the sere and yellow stage of their existence. If the speculators were careful only to send these second and third companies to places that have no right to expect first companies in their first road seasons, and if they dealt honestly with the public in regard to this matter, many of the present objections to the plan would disappear, though it would still remain, in our opinion, very bad business policy. Because no theatregoer thinks that the best is always too good for him.

So to frankly advertise a "Number 2" for what it is would be to kill its business. It cannot draw audiences unless the public is kept in the dark as to its secondary character.

Once the audience is in the theatre it is impossible to prevent it from knowing that it has been deceived, that it is not getting what it paid for. This makes it resentful and dissatisfied with the performance, no matter how good it may be in itself. The news spreads throughout the city the next day. Everybody hears "Don't go to see it. It's a swindle. Miss Jones and Smith and Brown are not in the cast. It's only a scratch company." The business drops off woefully. House and show lose money on the engagement. Nor is this the worst of it. When another play under the same management comes along, the theatre-going public mistrusts a "Number 2" company, refuses to believe the most positive assurances that this is really an "original cast," and can't be coaxed to the theatre at any price. So the genuine "original companies" suffer with the fraudulent ones. This is, of course, very bad for the business of all managers. And this, even, is not yet the worst of it. There are in every provincial city a host of people, whose patronage would be especially valuable to a local manager, who are too prone to assume an attitude of contempt towards the local theatre, to affirm that "nothing is ever decently presented outside of New York," and to prove their superiority over their fellow-citizens by never setting foot inside of their home theatre except on some very extraordinary occasion when the price of seats is raised to 85 and they fear that their absence may be construed as an evidence of their poverty or of their non-participation in the social swim. The "Number 2s" afford these people justification for their position beside cogent arguments that enable them to convert many to their views and thus still further deaden the town, theatrically.

The "Number 2s" have been particularly disastrous to the reputation and prestige of Mr. Charles Frohman, and, spite of Mr. Frohman's connection with the Theatrical Trust, we cannot think that what is bad for Mr. Frohman as a manager can be good for the American stage. Mr. Frohman has declared that he is not "in the theatrical business for art's sake," and we must accept his own estimate of himself. . . . Of reputation and prestige the recent connection of his name with many "Number 2" companies is rapidly depriving him.

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## The Battle is On.

*Cleveland Critic*, Jan. 29.

The legal battle is on between the Theatrical Trust and Harrison Grey Fiske, of THE DRAMATIC MIRROR. Here's hoping that Fiske will clean out the whole lot. It is difficult to predict what this remorseless Syndicate will do. Charles Frohman has just put upon the New York stage, in *The Conquerors*, what is admitted to be the most offensive of the many disreputable plays he has fathered. Down with Frohman and his gang.

## Mansfield Furies.

*Boston Transcript*, Jan. 25.

Richard Mansfield denies emphatically that he has "made up with the Syndicate."

## A CLOSE SECOND TO HIS BROTHER.

DANIEL FROHMAN PRESENTING A NASTY  
PLAY AT THE LYCEUM.

The Disease May Now Justly be Designated as  
Frohmania—William Winter Scorches the  
Tree of Knowledge, and Shows There is no  
Excuse for Such Drama.

Daniel Frohman, who formerly maintained a comparatively pure stage at the Lyceum, is now running his brother Charles's a close second in presenting what has been aptly characterized as "tainted trash." The current bill, a play by E. C. Carlton, has more merit as a dramatic work than *The Conquerors*, but it is almost equally offensive. It was hoped by Daniel Frohman's friends that he would leave the exploitation of theatrical garbage to his hitherto less scrupulous relative; but he seems to be a victim of the same bacteria and in a generic sense the disease may now justly be designated as Frohmania.

William Winter, the scholarly critic who stands sentinel over the fair fame of the drama, ably and vigorously rebukes this latest contribution to contemporary nastiness. Following is a portion of his commentary on *The Tree of Knowledge*:

"There is an audience for all that comes, and experience has shown that nothing can be either so stupid or so nasty as not to meet with acceptance. This play should not have been produced, and the best thing that could happen, equally for the public and for the stage, would be its failure. It is not only destitute of every kind of merit—being prolix in construction, flimsy in character, false to nature, shallow in thought, irrational in logic and puerile in style—but it is offensive to good taste and repugnant to the sense of decency. Its subject is illicit 'love,' and its treatment of that subject, after floundering dismally between extravagance and platitudine, culminates in anti-climax and ends in frivolous insipidity.

"In so far as the dramatist had any thoughtful purpose in concocting this feverish, morbid and silly story, he, apparently, had the purpose, first to declare that 'a young lad with a clean heart' ought not to deliver 'the key of his soul' into the hands of a harlot, and, secondly, to declare that the true way to train innocent girls, in order to make them good, charitable, useful and happy women is to keep them thoroughly informed as to the vicious courses of young men; so that, after the youths have delivered their spiritual 'keys' and other hardware into the keeping of dissolute hussies, they may become comforters in affliction and may lead the repentant sheep into the green and placid pasture of holy matrimony. A more puerile and sophistical rigmarole could not readily be imagined, and the man capable of setting it forth, with a straight face, for the serious consideration of anybody who knows human nature or is acquainted with the ways of the world, must be either a green young fool or a muddled old ass. As a matter of fact, the young lad with the clean heart does not deliver 'the key of his soul' to a wanton, unless, in addition to the clean heart, he is also equipped with the added head; and, in that case, he might impart to her an entire bunch of keys, without becoming either a proper object of public concern or a suitable subject of dramatic art. For the rest, if the yellow journals and erotic novels of this period allow any of our girls to remain in ignorance of the vices of mankind, there should be a daily service of thanksgiving for that blessing in every household of the land. The idea that girls ought, as an educational policy, to be kept acquainted with the vicious courses and the degrading experiences through which young men sometimes pass, in their foolish pursuit of pleasure, is as silly as it is impudent.

"There is nothing new in the fable. Every element of situation in the play has been used before now, over and over again. The only deviation from the customary groove of claptrap occurs at the explanatory confrontation of hysterical husband and frenzied lover, when, instead of the death struggle which, in actual life, must inevitably have happened, under the circumstances denoted, the participants exchange epithets and part in verbiage—making way for a scene which is about equally compounded of anti-climax and fatuous nonsense. The principal character—the woman for whose celebration the play was written, and about whom its movement revolves—may appropriately be described as 'a hellion.' She is destitute not only of heart, conscience and principle, but even of ordinary humanity. She is woman only in being female; in other respects she is a monster. She bestially consorts with one man after another; she flings each foolish victim aside, as soon as she ascertains that he has no more money; and, finally, she departs with a wealthy, caddish animal, as shallow and as insensate as herself. The spectacle thus presented—even though this woman is so grossly overdrawn as to become hideous—inevitably does inspire, and, doubtless, was intended to inspire, aversion and disgust. In that result the spectator once more encounters his old friend the moral 'lesson'—that venerable didacticism, like one of Longfellow's hemlocks, 'bearded with moss,' but still murmuring, and probably destined to murmur, as long as there are dunces to prate and fools to listen; for the tenet seems to be that you may tell any sort of a story, if you will only tag it with a Sunday school moral. So long as the 'lesson' is good, the method of the teaching may smell to heaven; in other words, the best way to discover the true inwardness of a bad egg is to swallow it—because the man does not live who, under those circumstances, would not get wisdom, and get it in convincing abundance.

"In old times this dramatic bore was called *Anonymus*. She has had many names, but she remains the same invariable nuisance, and as often as she occurs in the theatre the same te-

dious question is repeated: Would you, then, banish from the drama the one subject, illicit 'love,' which, more than any other, engrosses the feelings and thoughts of the world? To that question there can be but one rational answer: Most certainly that subject should be excluded, unless you have something important to say about it, something that other people ought to hear and know—unless, in your use of it, you can rear, as Shakespeare did, in *Measure for Measure*, and as Goethe did, in *Faust*, a fabric of dramatic deeds and events which shall not only be noble and splendid in itself, but noble and splendid in its significance. If you can do that, you are able to render a valuable service to mankind, and you have your justification. If not, your introduction of the subject is an impertinence. If you have nothing to say except that 'evil communications corrupt good manners,' you can well afford to refrain from opening a drainpipe on the public mind—for that has been said a thousand times already, and a thousand times better said than you can say it. It is not urged that plays which treat of illicit 'love' and its consequences are always and necessarily corruptive of the public morals. Under certain circumstances and as to certain classes of persons many of them might be pernicious, in that way; but that effect is not inevitable. The thing that they do vitiate, or directly tend to vitiate, is refinement—and that mischief they accomplish by the obtrusion of foul topics into daily observance and conversation. Grace and gentleness of mind, sweetness of thought, delicacy of feeling, the beauty of refinement which is the soul of perfect manners—those are the virtues which lie at the basis of civilization, and those, accordingly, are the virtues which every form of art should foster.

"The notion that society can be morally injured by the presentation of noxious subjects on the stage rests upon the assumption that society is innocent, unsophisticated, and susceptible of radical moral harm from what it sees and hears; but, unfortunately, that assumption is to a considerable extent, groundless. At present the thing to be dreaded by friends of the drama is not the influence of the stage upon public morals, but the influence of public morals upon the stage. Actors, as a class, are simple-minded persons, not strongly and distinctively intellectual (such an actor as Henry Irving being quite the exception in this respect), by no means prone to evil, but fond of geniality and romance, and, in so far as they have a bias of any sort, inclined to things that are amiable and beautiful. They are seldom qualified for leadership, in any direction, and they seldom aspire to it; but they are exceedingly apt to follow; and whenever they become persuaded that the public is in want of any special commodity, even though it be tainted trash, they are likely to respond to that want. The responsibility rests on the public, and therefore it is time that scolding and cackling, whether in the pulpit or elsewhere, about the immoral influence of the drama, should cease. If there be illness in the contemporary theatre, the cure of it is within easy reach of the community. The people have only to stay at home. No woman who respects herself should go to see such plays as *The Tree of Knowledge*, and no man who respects a woman should invite her to be his companion at such an exhibition. That is the cold truth about the matter. The play, despite its 'whole-some lesson,' is tainted, feeble and dull; but for the very reason that it relates to an indecent theme, it probably will have a prosperous career."

### ONE THING HAS BEEN FELT.

Certain Members of the Trust Have Wonced  
When They Have Lost Money.

*Editorial, New Orleans Daily Item, Jan. 17.*

What Francis Wilson describes as "the business career and racial instincts" of the Theatrical Syndicate—Heymann, Frohman, Nirdlinger, Zimmerman, Klaw and Erlanger—is made conspicuous by the persistent, reckless and unblushing effrontery with which they have labored to command success for their speculative enterprises.

No oppression of professional talent, no slanderous misrepresentation of competing attractions, no fraudulent deception of the public, no pandering to the lecherous and prurient passions of the depraved, no exploiting of stolen plays so insulting to womanly nature as to shock the sensibilities even of the déclassé—was sufficiently pronounced or sufficiently reprehensible to bring to their checks one blush of shame.

But if their sense of decency has remained unscathed, the drain upon their pockets which followed hot upon the heels of the exposure of their sinister motives, has been most keenly felt by a mercenary Trust that had announced somewhat boastfully, that they were not in the theatrical business "for their health."

The unyielding opposition of a glorious band of artists, men and women who, by their unselfish independence and unyielding courage, have added a high respect and a deep affection to the already boundless admiration and popularity in which they were held by an appreciative public.

The onslaught of the press, the awakening of the public to a realization of all the iniquities of the Trust, has wounded the Syndicate in that most vulnerable of spots, its revenue.

Of all the sources of worry and vexation that have fretted Mr. Frohman and his co-conspirators, next to THE DRAMATIC MIRROR, none has proved so tormenting a thorn as Francis Wilson.

Every living assault of the Syndicate has but left him more firmly entrenched in the public favor. When their contracts with him were cancelled and the doors of their theatres were closed in his face, he filled second-class houses at first-class prices and gave life to an active opposition. When they falsely pretended that their disagreement with Mr. Wilson was that he had never proven a "paying attraction," he mailed the lie by filling rival theatres to the very storm doors.

Not only is Francis Wilson a great artist who stands without a peer in his own special line, but Mr. Wilson is moreover a man of education, tact and force, and is by no means dependent upon others in his struggle against the Trust.

He is clear, pointed and aggressive in his declarations, and when he limns the features of his enemies it is with an acid so biting as to burn through even such callous hides.

### FROHMAN'S ERROR.

His "Resounding Poem of Self-Glorification" Provokes Deserved Ridicule.

*Boston Transcript, Jan. 26.*

Charles Frohman, in the resounding poem of dramatic deeds and events which shall not only be noble and splendid in itself, but noble and splendid in its significance. If you can do that, you are able to render a valuable service to mankind, and you have your justification. If not, your introduction of the subject is an impertinence. If you have nothing to say except that "evil communications corrupt good manners," you can well afford to refrain from opening a drainpipe on the public mind—for that has been said a thousand times already, and a thousand times better said than you can say it. It is not urged that plays which treat of illicit 'love' and its consequences are always and necessarily corruptive of the public morals.

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The dialogue of this piece shows neither mind nor wit; . . . the situations are ludicrous and impossible. . . .

This malodorous production, offensive in every way to good taste and common sense, cannot long be tolerated by a long-suffering public.

"This composition, the work of a writer who stumbled into temporary prominence by his theatrical degradation of the unique story of 'Trilby,' . . . is carried out with the assistance of about four-score performers, who disport themselves in various situations, ranging from the palace to the brothel.

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